

MODERN ART
+ WATCHES



BRUUN RASMUSSEN

AUCTIONEERS

MODERNE KUNST + ARMBÅNDSURE

Traditionel Auktion 908



AUKTION

14. - 15. juni 2022

EFTERSYN

Onsdag	1. juni	kl. 15 - 18
Torsdag	2. juni	kl. 11 - 17
Fredag	3. juni	kl. 11 - 17
Lørdag	4. juni	kl. 11 - 16
Pinsedag		lukket
2. pinsedag		lukket
Tirsdag	7. juni	kl. 11 - 17
eller efter aftale		



BRUUN RASMUSSEN
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Åbningsforedrag

Onsdag den 1. juni kl. 17

Vurderings- og salgsdirektør Kasper Nielsen fortæller om Bruun Rasmussens første Traditionelle Auktion under Bonhams' vinger og de mange spændende muligheder, som det nye globale netværk medfører i forhold til både kunsten og kunderne.

Alle er velkomne!

AUKTIONSKALENDER

MALERIER OG ANTIKVITETER

Onsdag	8. juni		
	kl. 16	Malerier og tegninger, 17. - 20. århundrede Bøger og manuskripter	1 - 171 172 - 179
Torsdag	9. juni		
	kl. 16	Smykker og tasker	180 - 380
Fredag	10. juni		
	kl. 13	Asiatisk og islamisk kunst	381 - 451
	kl. 15	Sølv, møbler, ure, bronzer, porcelæn og tæpper	452 - 550

MODERNE KUNST OG DESIGN

Tirsdag	14. juni		
	kl. 16	Malerier og skulpturer	551 - 685
Onsdag	15. juni		
	kl. 14	Malerier og skulpturer	686 - 783
		Grafik	784 - 807
	kl. 18	Armbåndsure	808 - 845
Torsdag	16. juni		
	kl. 16	Sølv og keramik Møbler, belysning og tæpper	846 - 896 897 - 1110

SIDSTE FRIST FOR AFHENTNING: ONSDAG DEN 29. JUNI

Genstande købt på denne auktion skal være betalt senest otte dage efter fakturadatoen og afhentet i Bredgade 33 senest onsdag den 29. juni. I modsat fald bliver de transporteret til Bruun Rasmussens lager på Paul Bergsøes Vej 16 i Glostrup for købers regning og risiko, hvor de kan afhentes fra fredag den 1. juli. Transporten koster 150 kr. pr. genstand inkl. moms, og opbevaringen koster 150 kr. pr. genstand pr. påbegyndt uge inkl. moms.



MODERN ART + WATCHES

Live Auction 908



AUCTION

14 - 15 June 2022

PREVIEW

Wednesday	1 June	3 pm - 6 pm
Thursday	2 June	11 am - 5 pm
Friday	3 June	11 am - 5 pm
Saturday	4 June	11 am - 4 pm
Pentecost Sunday		closed
Pentecost Monday		closed
Tuesday	7 June	11 am - 5 pm

or by appointment



BRUUN RASMUSSEN
AUCTIONEERS

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Opening Talk

Wednesday 1 June at 5 pm

Kasper Nielsen, Director of Valuation and Sales,
presents the first Bruun Rasmussen Live Auction
under the Bonhams banner
and the many interesting possibilities
that this new global network will provide
for both the art and the customers.

Everyone is welcome!

DAYS OF SALE

FINE ART AND ANTIQUES

Wednesday 8 June

4 pm	Paintings and drawings, 17 th - 20 th century	1 - 171
	Books and manuscripts	172 - 179

Thursday 9 June

4 pm	Jewellery and handbags	180 - 380
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Friday 10 June

1 pm	Asian and Islamic art	381 - 451
3 pm	Silver, furniture, clocks, bronzes, porcelain and carpets	452 - 550

MODERN ART AND DESIGN

Tuesday 14 June

4 pm	Paintings and sculptures	551 - 685
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Wednesday 15 June

2 pm	Paintings and sculptures	686 - 783
	Prints	784 - 807
6 pm	Wristwatches	808 - 845

Thursday 16 June

4 pm	Silver and ceramics	846 - 896
	Furniture, lamps and carpets	897 - 1110

DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 29 JUNE

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Bredgade 33 by Wednesday 29 June at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here they can be picked up from Friday 1 July. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.

Jerichaus dobbelthed, Kviums vrangsider og Mondrians sømandspiger

Vi byder velkommen til sommerens auktion i Bredgade med et stort udvalg af både dansk og international kunst fra omkring år 1900 og op til vores samtid. Et af de mest markante navne er Jens Adolf Jerichau, der netop er blevet vist på en anmelderrost udstilling på Louisiana. Trods sit korte liv på 25 år efterlod han sig et enestående livsværk, der har sat dybe spor i dansk kunsthistorie. Vi byder på lidt af et særsyn i form af hele ni af Jerichaus malerier fra en privat-samling. Værkerne vidner om en rivende kunstnerisk udvikling, men også om en livskamp som følge af psykisk sygdom og et kærlighedsliv, der kom på tværs af tidens normalitetsbegreber. Et fællestræk er det moderne formsprog, men værkerne peger også bagud i tid med sine klassiske forlæg, afsæt i antikkens myter og fokus på figuration. Højdepunktet er en skitse til hans kendte værk ”Havguder” fra 1916, der sammen med andre værker fra samlingen var en del af Louisianas udstilling. I maleriet danner figurerne en højspændt, bølgende komposition, og på bagsiden gemmer der sig et andet lige så ekspressivt værk – ”Figurkomposition (Grækere)” fra 1913 – med skildringen af to nøgne mænd. Denne dobbelthed har flere perspektiver og kan selvfølgelig ses i lyset af materiale manglen under første verdenskrig, men peger også på en særlig arbejdsmetode hos Jerichau, der yndede at lade malingen sive gennem lærredet for at skabe et nyt værk på den anden side – ofte med motiver uden for samfundets normer (kat.nr. 571-580).

En deform skabning på hug med et kranium på toppen af sit indbundne hoved skuler ud mod os med sit skarpe blik, og vanen tro bliver man en anelse rystet over den krasse konfrontation. Der er selvfølgelig tale om Michael Kvium, for hvem denne kontakt mellem værk og beskuer er essentiel og har til hensigt at starte en dialog. Med sit rå billedunivers står han som en radikal ener i dansk kunst, men hans gruopvækkende motiver deler til stadighed vandene mellem dedikerede tilhængere og hovedrystende tvivlere. Siden 1980’erne har han med absurd og spiddende ironi skildret livets skyggesider og vendt vrangen ud på os mennesker med sine morbide skabninger, der både i bogstavelig og overført betydning er klædt af til skindet. Det udbudte monumentalværk ”Erobringsbillede” tilhører Kviums måske vigtigste serie af værker ”Arvtagerbilleder” fra begyndelsen af 1990’erne, hvor vi bliver ført lige luk ind i hans dybt originale motivkreds. Dette maleri i museums kvalitet følges op af en samling på otte af hans bronzefigurer (kat.nr. 622 og 625).

I år er det 150 år siden, at en af de mest indflydelsesrige navne i 1900-tallets internationale kunsthistorie, Piet Mondrian, kom til verden. Vi markerer det hos Bruun Rasmussen med et portræt fra 1900-01, hvor han skildrer venen Coenraad Holtzappels to døtre, Alida og Maria, iført fine sømandskjoler. Den ene sidder i en stol med en opslået bog i skødet, mens store-søsteren står ved hendes side med et drømmende blik. Formsproget afslører, at der er tale om et tidligt værk fra kunstnerens hånd. Mondrian gik først i retning af modernismen omkring 1908, og omend mønstret på kjolerne og puden i stolen tangerer noget fladebetonet, er der alligevel langt fra dette usædvanlige værk til kunstnerens berømte ”Broadway Boogie-Woogie” fra 1943 (kat.nr. 563).

Et andet internationalt navn er den italienske billedhugger Rembrandt Bugatti, der var søn af møbeldesigneren Carlo Bugatti og lillebror til den epokegørende bildesigner Ettore Bugatti. Selv udfoldede Rembrandt Bugatti sit kunstneriske virke i Paris i begyndelsen af 1900-tallet. Hans



udgangspunkt var dyrelivet i de zoologiske haver ved ”Jardin des Plantes“, hvor han modellerede sine værker direkte foran dyrene. Med stor empati og præcision indfangede han deres individuelle adfærd og særlige kendetegn, og man får syn for sagen på auktionen med en af hans på vores breddegrader særdeles sjældne skulpturer – en pelikan i bronze fra 1906 (kat.nr. 570).

Vi præsenterer også flere formidable værker af de to japanske samtidskunstnere Yuichi Hirako og Ayako Rokkaku og den australske ditto Jordy Kerwick. Ud over at dele fødselsåret 1982 har de tre kunstnere andre fællestræk – de har alle gjort kometkarriere inden for de seneste år, og de udbudte værker har alle været udstillede på danske gallerier, hvor de er blevet købt til langt mere beskedne summer, end de handles for i dag (fx kat.nr. 647, 641 og 646).

På auktionen markerer vi også 50-året for et ægte ikon i form af Audemars Piguet's armbåndsur ”Royal Oak“, som den legendariske designer Gérald Genta oprindeligt formgav på en enkelt nat i 1972 inspireret af en gammel dykkerhjelme. Auktionens eksemplarer er de sjældne referencer 14470BA og 5402BA – begge i 18 kt. guld. Et guldur fra Baume & Mercier gemmer også på en bemærkelsesværdig fortælling, da det blev givet i gave til tidligere statsminister Poul Schlüter under et statsbesøg i De Forenede Arabiske Emirater i 1980’erne (kat.nr. 833 og 837).

Niels Raben og Jesper Bruun Rasmussen

Jerichau's Duality, Kvium's Seamier Sides and Mondrian's Sailor Girls

We welcome you to this summer's Live Auction in Copenhagen with a large selection of both Danish and international art from around the year 1900 and up to contemporary times. One of the most prominent names at the auction is Jens Adolf Jerichau, who has just been the subject of a critically acclaimed exhibition at the Louisiana Museum of Modern Art. Despite his short life of 25 years, he left behind a unique life's work that has made an indelible mark on Danish art history. We can offer no less than nine of Jerichau's paintings from a private collection. The works show the painter's rapid artistic development, but also his struggles with both mental illness and a love life that was out of step with the norms at the time. A common feature is the modern idiom, but the works also point back in time with their classical starting points, inspiration from ancient myths and a focus on figuration. The highlight is a sketch of his famous work "Havguder" (Sea Gods) from 1916, which together with other works from the collection was part of Louisiana's exhibition. In the painting, the figures form a high-tensioned, undulating composition, and hidden on the back is another equally expressive work – "Figurkomposition (Grækere)" (Figure Composition (Greeks)) from 1913 – with a depiction of two naked men. This duality of the work presents several perspectives and can of course be seen simply as a result of the material shortage during the First World War, but it also points to Jerichau's special work method, where he let the paint seep through the canvas to create a new work on the back – often with motifs outside the norms of contemporary society (cat. no. 571-580).

A deformed creature squatting with a skull on top of its bandaged head scowls at us with its sharp gaze, and as usual one is a little shaken by the harsh confrontation. The work's creator is, of course, Michael Kvium, for whom this contact between work and spectator is essential and intended as an opening of a dialogue. With his raw images, he stands as a radical loner in Danish art, but his gruesome motifs continue to divide the audience between dedicated supporters and doubting disbelievers. Since the 1980s, he has depicted the seamier sides of life with absurd and poignant irony and turned us humans inside out with his morbid creatures who are both literally and figuratively naked. The offered monumental work "Picture of Conquest" belongs to Kvium's perhaps most important series of "Heir Images" from the early 1990s, where we are led straight into his deeply original series of motifs. This museum-worthy painting is followed by a collection of eight of his bronze figures (cat. no. 622 and 625).

150 years have now passed since one of the most influential names in the international art history of the 20th century, Piet Mondrian, came into the world. We join the celebration with a portrait from 1900-01, where he portrays his friend Coenraad Holtzappel's two daughters, Alida and Maria, wearing sailor dresses. One sits in a chair with an open book in her lap while the older sister stands by her side with a dreamy look in her eyes. The idiom reveals that this is an early work by the artist. Mondrian only turned to Modernism around 1908, and although the pattern on the dresses and the pillow in the chair is somewhat flattened, there is still a long way to go from this unusual work to the artist's famous "Broadway Boogie-Woogie" from 1943 (cat. no. 563).

Another international name is the Italian sculptor Rembrandt Bugatti, who was the son of furniture designer Carlo Bugatti and the younger brother of the groundbreaking car designer Ettore



Bugatti. Rembrandt Bugatti himself created his artistic work in Paris in the early 20th century. His starting point was the wildlife in the zoos at the "Jardin des Plantes", where he modelled his works directly in front of the animals. With great empathy and precision, he captured their individual behaviour and special characteristics, and one sees this at the auction with one of his, at our latitudes, extremely rare sculptures – a bronze pelican from 1906 (cat. no. 570).

We can also present several formidable works by the two Japanese contemporary artists Yuichi Hirako and Ayako Rokkaku and their Australian counterpart Jordy Kerwick. In addition to sharing their year of birth, 1982, the three artists have other common features – they have all seen their careers take flight in recent years, and the works on offer have all been exhibited in Danish galleries, where they have been bought for far more modest sums than they are sold for today (e.g. cat. no. 647, 641 and 646).

At the auction, we also mark the 50th anniversary of a real icon in the form of Audemars Piguet's wristwatch "Model Royal Oak", which the legendary designer Gérald Genta originally designed on a single night in 1972, inspired by an old-fashioned diving helmet. The auction's two examples are the rare references 5402BA and 14470BA – both in 18k gold. Baume & Mercier can also deliver a gold watch with a remarkable backstory as it was given as a gift to former Danish Prime Minister Poul Schlüter during a state visit to the United Arab Emirates in the 1980s (cat. no. 833 and 837).

Niels Raben and Jesper Bruun Rasmussen

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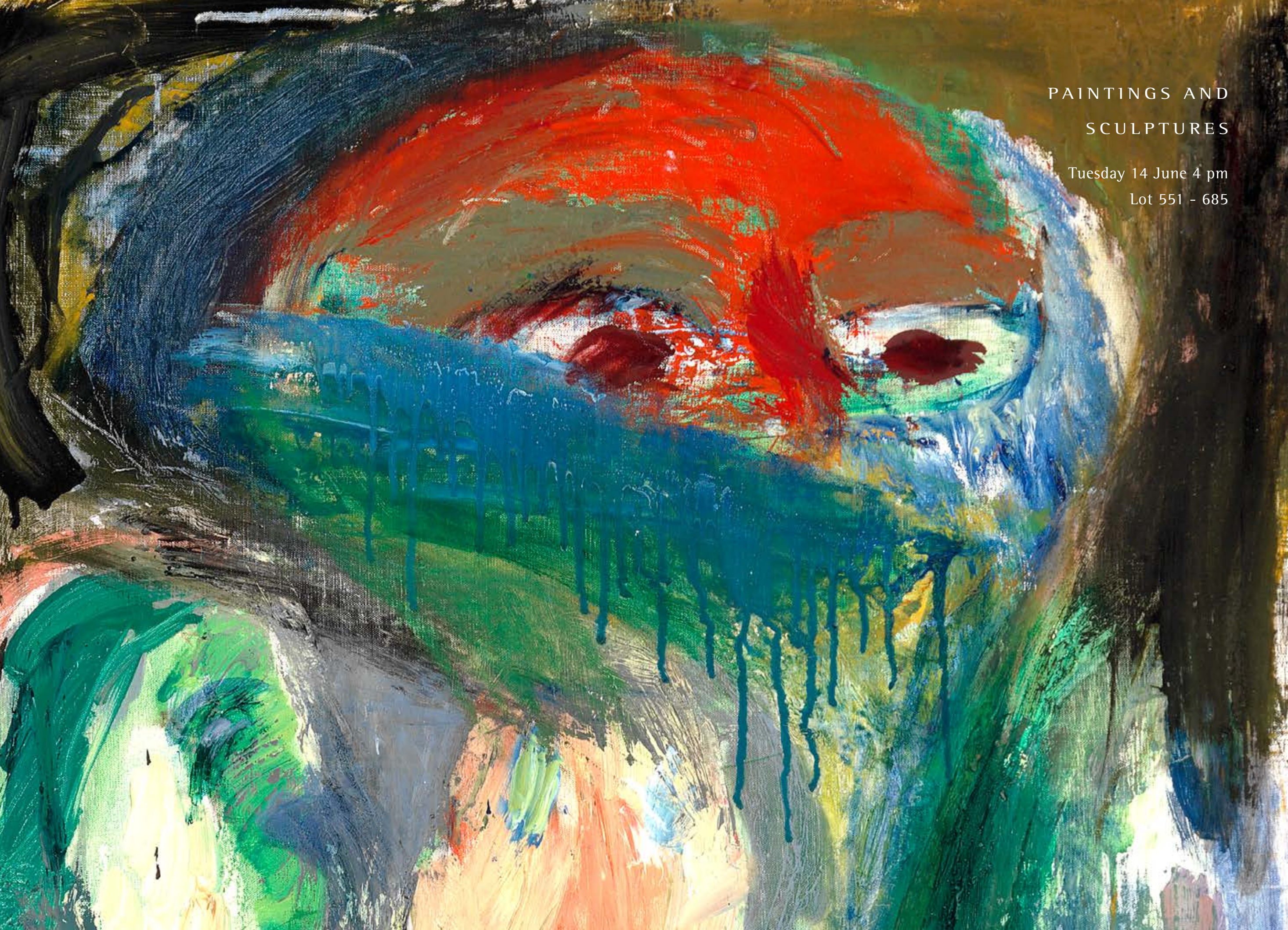


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PAINTINGS AND
SCULPTURES

Tuesday 14 June 4 pm
Lot 551 - 685



551



552



553

551 ^{ARR}

HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Elephant in the jungle. Signed Scherfig 20/3, 1966.

Tempera on masonite. 18 x 22 cm.

Provenance: Acquired directly from the artist in 1966.

DKK 30,000–40,000 / € 4,050–5,400

552 ^{ARR}

HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Hippopotamus with calf. Signed Scherfig 1966.

Tempera on masonite. 40 x 57 cm.

Provenance: Acquired directly from the artist in 1966.

DKK 100,000–125,000 / € 13,500–17,000

553 ^{ARR}

HANS SCHERFIG

b. Copenhagen 1905, d. Fredensborg 1979

Tapirs in the forest, 1944. Signed Scherfig 44. Tempera on masonite. 45 x 60 cm.

Literature: Lena Lamberth (red): "Scherfig Katalog. Samlet fortægnelse over Hans Scherfigs billedkunst 1905–1979", Copenhagen, 2006, no. 303.

DKK 100,000–125,000 / € 13,500–17,000



554

554
HARALD GIERSTING

b. Copenhagen 1881, d. s.p. 1927

"Skovvej, Sorø" (Forest Road, Sorø). Signed monogram 1916. Oil on canvas. 74 x 64 cm.

Literature: Leo Swane: "Harald Giersing", *Vor Tids Kunst*, vol. 1, 1931, ill. full page p. 30.

Exhibited: "Harald Giersing Mindeudstilling", Charlottenborg, Copenhagen, 1927, cat. no. 209.

Exhibited: "Vor Tids Kunst i Privat Eje", Charlottenborg, Copenhagen, 1953, cat. no. 57.

Exhibited: "Giersing-Udstillingen", Stockholm and Copenhagen, 1958, cat. no. 50.

Exhibited: "Sjørup Jørgensens samling", Århus Kunstforening af 1847, Århus Kunstbygning, 1970, cat. no. 16.

Provenance: Artist Siegfried Neuhaus (from 1916–1950).

Provenance: Grosserer Sjørup-Jørgensen, Aarhus.

DKK 60,000–75,000 / € 8,050–10,000



555

555
HARALD GIERSTING

b. Copenhagen 1881, d. s.p. 1927

Portrait of the artist's wife, Besse Giersing, c. 1919. Signed monogram. Oil on canvas. 61 x 51 cm.

Provenance: Arnbaks Kunsthandel, Bredgade, Copenhagen (label on the reverse).

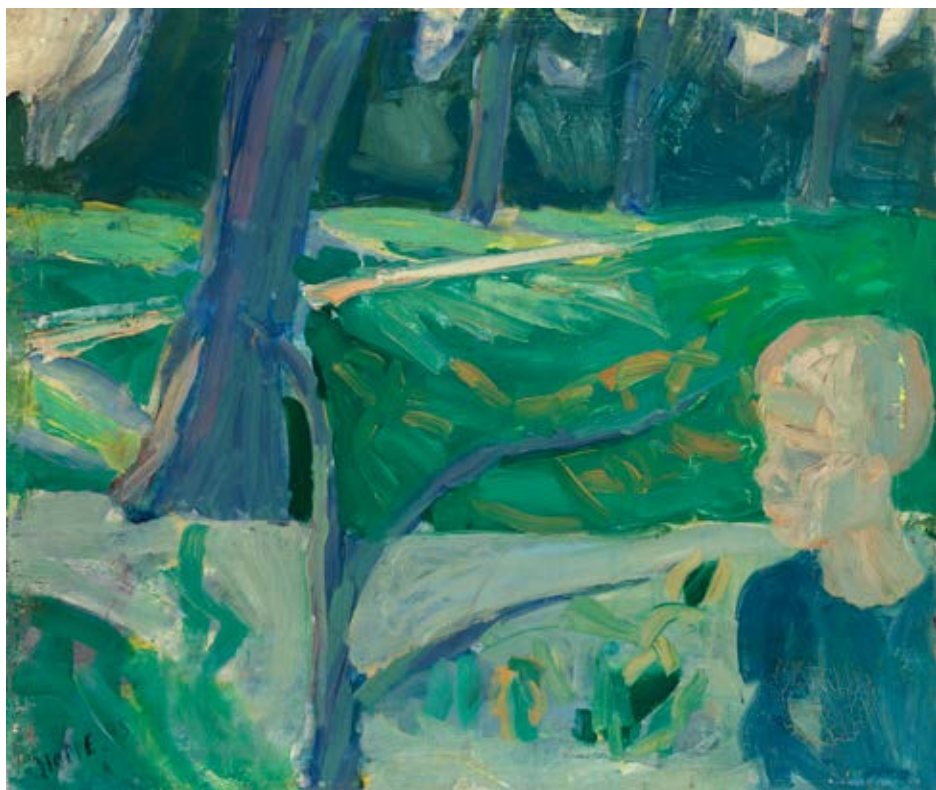
Provenance: Private collection, Denmark.

In composition and colour tones, the work has similarities with "Dame med sytøj" (Woman sewing), 1919, in the collection at ARoS Aarhus Art Museum.

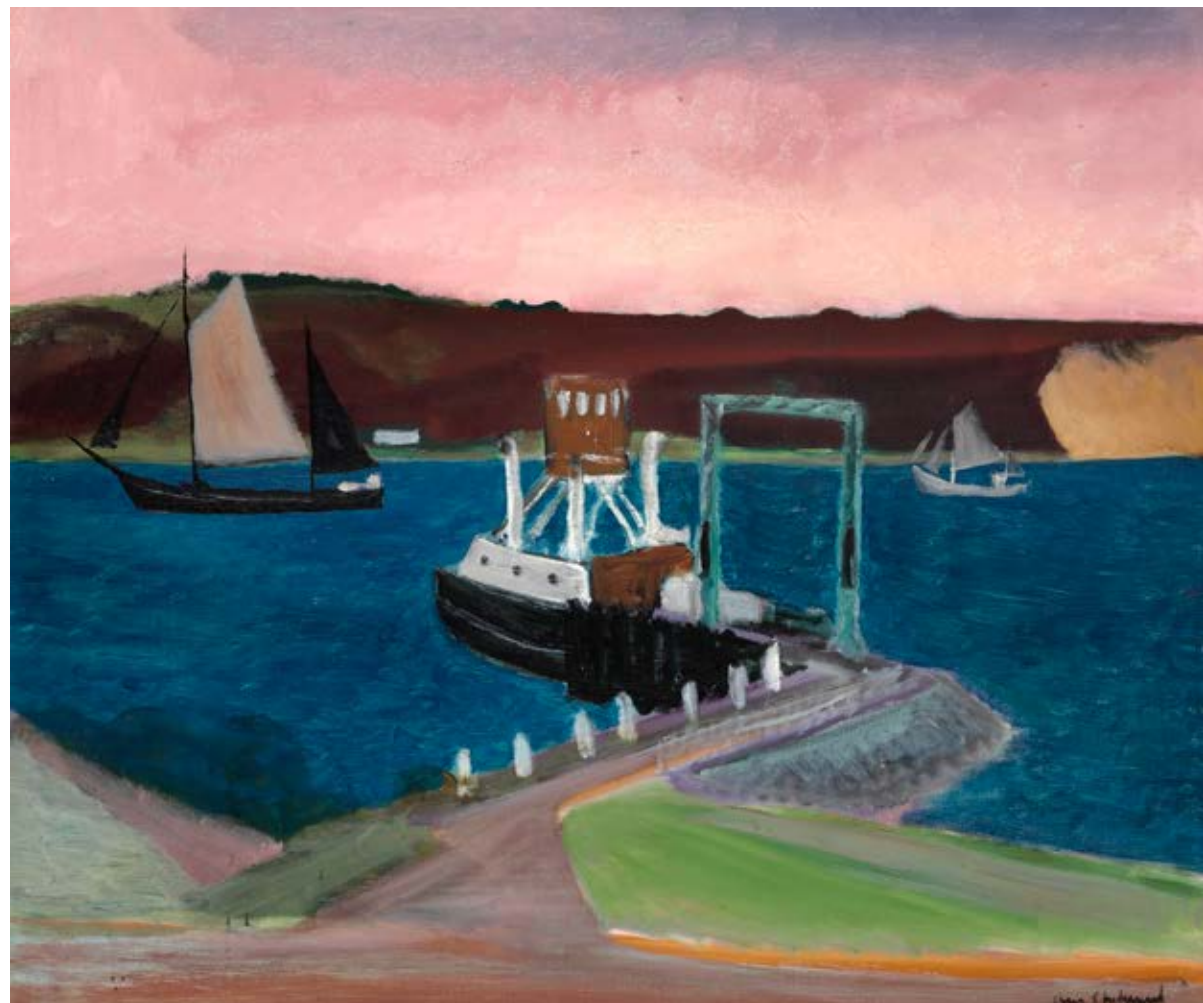
DKK 150,000–200,000 / € 20,000–27,000



556



557



558

556 ^{ARR}

ERIK HOPPE

b. Ødis 1896, d. Kvam, Norge 1968

Figure in Søndermarken, Copenhagen, c. 1950.

Unsigned. Oil on canvas. 57 x 66 cm.

Provenance: "Klassisk Modernisme", Kunsthallen Kunstauktioner, auction 383, Copenhagen, 1989, cat. no. 83, ill. in colours p. 81.

DKK 30,000–40,000 / € 4,050–5,400

557 ^{ARR}

ERIK HOPPE

b. Ødis 1896, d. Kvam, Norge 1968

Figure in Søndermarken, Copenhagen. Signed Hoppe 45. Oil on canvas. 76 x 88 cm.

DKK 40,000–50,000 / € 5,400–6,700

558 ^{ARR}

JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

View of the ferry berth, Mors, Salling. Signed Jens Søndergaard. Oil on canvas. 84 x 100 cm.

DKK 75,000–100,000 / € 10,000–13,500



559

559 ^{ARR}

J. F. WILLUMSEN

b. Copenhagen 1863, d. Cannes 1958

"Citadellet i Sisteron", Haut-de-Provence, 1941.

Signed J.F.W. Watercolour on paper.

Visible size 32 x 48 cm.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



560

560 ^{ARR}

J. F. WILLUMSEN

b. Copenhagen 1863, d. Cannes 1958

"Dome du Gouter", Chamonix. Signed JF.W. 1920. Oil on canvas. 47 x 62 cm.

Exhibited: Helsinki, May, 1928.

Exhibited: Den Frie Udstillingsbygning, Copenhagen. Label on the reverse (no. 2).

Provenance: Arne Bruun Rasmussen Kunstauktioner, auction 58, Copenhagen, 1955, cat. no. 124.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,500



561

561 ^{ARR}
J. F. WILLUMSEN

b. Copenhagen 1863, d. Cannes 1958

"Langelinie", Copenhagen 1899-1900. Unsigned. Estate stamp on the reverse. Pencil, watercolour and gouache on paper. Visible size 79 x 140 cm.

Literature: Leila Krogh: "Fiktion & Virkelighed - J.F. Willumsens fotografier" (Fiction & Reality - the photographs of J.F. Willumsen), J.F. Willumsen's Museum, Frederikssund, 1995, the work mentioned, photographic studies and a smaller sketch of the motif ill. p. 72-79.

Provenance: Painter Kaare Øijord (1921-2016), Norway. Acquired from J. F. Willumsen's widow, Michelle Bourret. *Provenance:* Private collection, Denmark.

"Before J.F. Willumsen in May 1900 went to America, he worked on a motif from Langelinie in Copenhagen, which he never finished. There are 32 known photographs, some drawn studies and a sketch of the entire motif (Victor Petersen's Willumsen Collection). He had imagined a watercolour, which he would complete during the final month, before he was to travel" (Leila Krogh p. 73 based on a letter from the artist to his wife Edith, March 22, 1900).

DKK 80,000-100,000 / € 11,000-13,500



562

562
GERDA WEGENER

b. Hammelev 1886, d. Frederiksberg 1940

"Portræt af Nando m. Schakspil" (Portrait of Nando at a game of chess). Signed and titled on the frame. Watercolour on paper. Visible size 63 x 55 cm.

Exhibited: Øregaard Museum, Hellerup, 1999, not in the catalogue.

DKK 50,000-60,000 / € 6,700-8,050

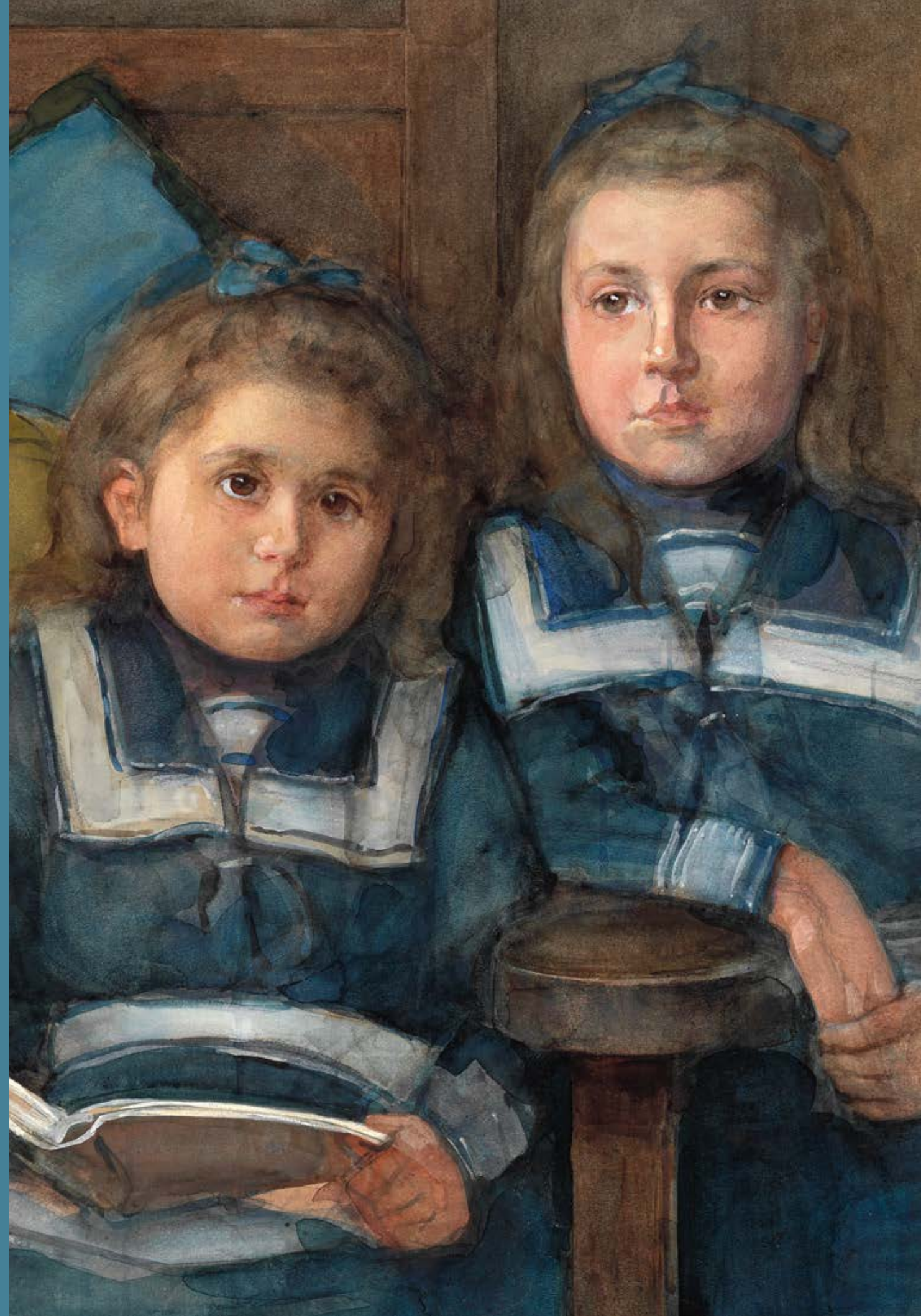
Piet Mondrian: "Portret van de dochters van Jan Coenraad Holtzappel", c. 1900-1901

At the June auction we can present something as rare as an original work by one of art history's greatest names, Piet Mondrian. "Portret van de dochters van Jan Coenraad Holtzappel" (Portrait of the daughters of Jan Coenraad Holtzappel) was made around 1900-1901 and possibly as a preliminary study of the symbolist-inspired painting "Lente Idylle" from the same year. The work was commissioned by his friend Jan Coenraad Holtzappel (1868-1946) and depicts his two young daughters, Alida and Maria, wearing fine sailor dresses. The girls are in an undefined interior; Alida sitting on a chair with an open book, and Maria standing by her side with a dreamy expression in her eyes directed towards a point to the right of the viewer. A large cushion made in clear blue, green and yellow material breaks the otherwise very muted palette and the room's flat, geometric structure. The expression is thus quite typical of Mondrian's work from the period; a charming combination of observed sober realism and simplified form.

With the founding of De Stijl in 1917, Mondrian can be described as a pioneer within the abstract art movement, but before he made his iconic later works – where form and colour were liberated from the picture plane – he worked off a more classical Dutch tradition. Thus, like many other abstract artists, Mondrian – or Pieter Cornelis Mondriaan – began his artistic education by learning how to copy the natural world. He was born into a protestant family, and at a young age his father taught him to draw, while his uncle, a professional artist, taught him how to paint. Already as a 14-year-old, Mondrian was set on his future livelihood, to the great regret of his father, and at the age of 20, Mondrian enrolled at the Rijksacademie in Amsterdam, where he continued his education within the classical tradition. He became adept at copying the work of the masters, and when he graduated, he had become an expert in technical drawing.

The shift towards modernism began around 1908 and at the same time he shifted from Protestantism to Theosophy. After this, his work became more and more theoretical. He began to explore abstraction, and it was also at this time that he officially changed his name to Piet Mondrian. Mondrian spent the last four years of his life in New York, where the vibe of the big city inspired him to rethink his strict style and add a pulsating dynamic – inspired by the local music scene. At several levels then, there is quite a long journey between the young Mondrian and his quiet landscapes, still lifes and portraits to the jazz-loving creator of "Broadway Boogie-Woogie".

The portrait has since its creation been inherited by J.C.M. Veltema, born Maria Holtzappel, and thence through the family, who have now put it up for auction.





Piet Mondrian:
Portrait of
Jan Conraad
Holtzappel,
1900-1901



Piet Mondrian:
"Lente Idylle",
1900-1901



Piet Mondrian:
"Meisjesportret met
bloemen", 1900

Jan Conraad Holtzappel (1868-1948) was a dedicated and passionate teacher who taught at several schools in Amsterdam in the late 1800s. He later became headmaster of a newly established school in Albert Cuypstraat. In 1893, he married Rietje Solkamans, and they had two daughters: Maria Johanna, called Marie, and Alida Maria, whom they called Ada.

Piet Mondrian lived across the street from their home, in Albert Cuypstraat 158 III. At the time, he was already a promising and respected artist. In 1900, he was apparently in search of child models who could pose for him, and Holtzappel suggested his two daughters. Hence, Mondrian painted the watercolour "Portret van de dochters van Jan Conraad Holtzappel" and later the painting "Lente Idylle", 1900-1901, which presumably shows the same girls, as the "Meisenportret met bloemen" is said to depict the eldest daughter Marie Holtzappel. Mondrian also made a portrait of Jan Conraad Holtzappel, and he portrayed Reinder Solkamans, Holtzappel's brother-in-law. Holtzappel in turn bought three landscapes of Het Gein from the painter.

Holtzappel and Mondrian became good friends, and the artist often visited the family until he left Amsterdam in 1911.



563

563 PIET MONDRIAN

b. Amersfoort 1872, d. New York 1944

"Portret van de dochters van Jan Conraad Holtzappel" or "Alida en Maria Holtzappel", c. 1900-1901. Signed Piet Mondriaan. Watercolour on paper. Visible size 68 x 81 cm.

Literature: Robert P. Welsh and Joop M. Joosten: "Piet Mondrian: Catalogue raisonné", Harry N. Abrams, New York, 1998, p. 204, A121.

Literature: Katjuscha Otte, Ingelies Vermeulen & Robert P. Welsh: "Piet Mondrian: Life and Work", 2015, p. 55.

Provenance: The present owner's great-grandfather, Jan Conraad Holtzappel (1868-1948) was a friend of the artist and thus commissioned a portrait of his two daughters. The girl on the right, Maria Johanna, was the present owner's grandmother.

The work is registered by RKD – The Netherlands Institute for Art History – as RKD 79451.

DKK 500,000-600,000 / € 67,000-80,500



564

564 ^{ARR}
JAIS NIELSEN

b. Copenhagen 1885, d. Hellerup 1961

Atelier painting with the artist's mother and the artist in the background, Paris. Signed Jais 1915; signed, titled and dated on the reverse. Oil on canvas. 118 x 89 cm.

Provenance: Painted during the mother's visit with the young artist in Paris 1915. Thence by descent in the artist's family.

Provenance: Private collection, Denmark.

DKK 80,000–100,000 / € 11,000–13,500



565

565 ^{ARR}
JAIS NIELSEN

b. Copenhagen 1885, d. Hellerup 1961

"Nature morte", 1914. Signed Jais 14. Oil on canvas. 76 x 73 cm.

Provenance: Galerie 1900–2000, Paris.

Provenance: Private collection, Germany.

DKK 60,000–75,000 / € 8,050–10,000

566

VILHELM LUNDSTRØM

b. Copenhagen 1893, d. s.p. 1950

"Karneval i Nice" (Carnival in Nice), 1922. Unsigned. Oil on canvas. 73 x 91 cm.

Literature: Berlingske Tidende, Copenhagen, 27 July, 1922.

Literature: Oluf Thomsen feature article in Politiken, Copenhagen, 1923.

Literature: Jens Thiis: "Nordisk kunst i Dag", Kristiania, Norway, 1923, p. 40.

Literature: Jens Thiis: "Nordisk kunst i Dag", Politiken, Copenhagen, 4 July, 1923.

Literature: Preben Wilmann and Marianne Brøns: "Lundstrøm", Copenhagen, 1987, no. 92, ill. p. 121.

Exhibited: "De Fire", Den Frie, Copenhagen, 1923.

Exhibited: "Nordisk Kunst", Göteborg, 1923, cat. no. 53.

Exhibited: "Den Danske Kunstutstilling", Kunstneres Hus, Oslo, 1931, cat. no. 109.

Exhibited: "Vilhelm Lundstrøm 100 år", Charlottenborg, Copenhagen, Fyns Kunstmuseum, Odense and Randers Kunstmuseum, 1993-1994, cat. no. 48.

Provenance: M. Bruun-Pedersen.

Not previously offered for sale.

In 1922 Vilhelm Lundstrøm takes his first trip abroad to southern France. Here he lives in a small French mountain village called Bormes, not far from Nice and Cannes. Lundstrøm is curious and inquisitive, and on one of his trips to Nice he experiences for the first time a burlesque masked parade. The undulating movements, large masks, wild colours and exuberant energy inspire him. Lundstrøm is compelled to depict his experiences on the canvas. These so-called "Carnival Images" form a series of four paintings, of which one is here offered for sale.

It is the first time that Lundstrøm is inspired by his travel experiences and also the last time you see this so clearly depicted in his works. The works are full of life - dancing, overwhelming and capricious. The brushstroke is quick, peculiar and reflects a young zest for life by the artist's hand.

DKK 75,000-100,000 / € 10,000-13,500



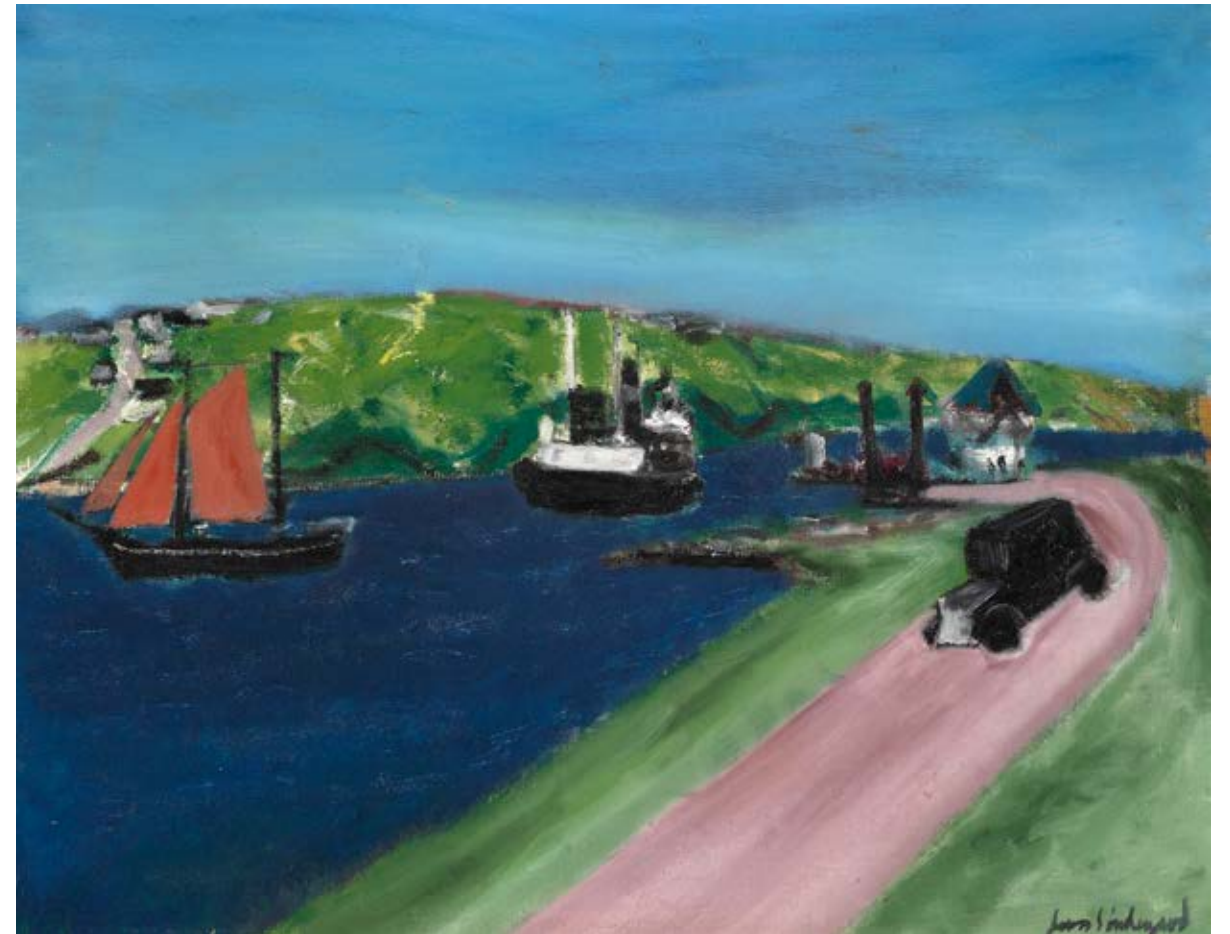
566



567



568



569

567
ERIK RAADAL

b. Horn v. Silkeborg 1905, d. Silkeborg 1941

"Gråvejrsdag, Gjern" (A grey day, Gjern). Signed ER.
32. Oil on canvas. 62 x 76 cm.

Literature: Dorthe Falcon Møller: "Erik Raadal. Malren fra Gjern", Copenhagen, 1987, no. 67, ill. p. 101.

Provenance: Kunsthallen Kunstauktioner, auction 131, Copenhagen, 1945, cat. no. 183.

Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,050–5,400

568^{ARR}
ALBERT BERTELSEN

b. Vejle 1921, d. s.p. 2019

"Ødegården" (The desolate farm), 1974. Signed monogram; Signed, titled and dated on the reverse.
Oil on canvas. 60 x 130 cm.

DKK 40,000–50,000 / € 5,400–6,700

569
JENS SØNDERGAARD

b. Øster Assels 1895, d. Skovshoved 1957

Motiv fra Vilsund Færgeleje (Scenery from Vilsund Ferry Berth). Signed Jens Søndergaard. Oil on canvas. 66 x 83 cm.

Provenance: Acquired by the present owner's grandfather in 1937 at Kunst-Salen v/Sixtus Thomsen, Aalborg. DKK 40,000–50,000 / € 5,400–6,700

Rembrandt Bugatti: "Pelican en conversation", 1906

Already as a young man, Rembrandt Bugatti found the vision and style that would characterize his art for the rest of his far too short life: animal motifs that were used both for their own sake, but at the same time as an expression of emotions and a celebration of the aesthetic form. Bugatti was born in Milan in 1884, and as the son of furniture designer Carlo Bugatti and younger brother of the ground-breaking car designer Ettore Bugatti, a strong creative vein ran in the family around him right from the start. The father had a huge influence on Rembrandt's talent, but the shy Bugatti turned his gaze to the world of zoology, where his introverted mind found both understanding, peace and room for contemplation.

Bugatti regularly visited the zoos at the Jardin des Plantes in Paris and Antwerp, and he always modelled his works directly in front of the animals that were his motifs. With empathy and precision, he captured their individual behaviour and special characteristics, and today he stands as one of the most empathetic and finest "animaliers". Bugatti knew the grandeur of the animal bronzes of the Renaissance, the classical reliefs of Greece and Rome, and the mythical horses on the facade of the St Mark Basilica in Venice. He also knew of the 'revival' of animal subjects of the nineteenth century, which was ushered in by sculptors such as Barye and Emmanuel Frémiet as well as painters such as Eugène Delacroix, Jean Louis Géricault and George Stubbs. Unlike his predecessors within the genre, who primarily worked in the studio based on photographs or drawings, Bugatti took a step closer to his models.



Bugatti in Antwerpen Zoo, 1909-10. Photo: Rembrandt Bugatti Conservatoire.



Portrait of Rembrandt Bugatti, 1904. Photo: André Taponier.

He spent whole days on his intense observations and often interacted physically with the animals. Using plastilina – a new and more flexible wax-based material that didn't harden like plaster – Bugatti created his expressive sculptures in situ with enormous skill, ingenuity and technical finesse.

At the age of thirty-one, Bugatti had established a large and varied oeuvre with about 300 sculptures, but despite great recognition and success – he participated in the Venice Biennale before turning twenty – Bugatti's career was brutally cut short in January 1916, where he committed suicide in his studio on Montparnasse. The horrors of World War I and the resulting unshakable experiences as a volunteer paramedic, had plunged him into an abysmal depression, further exacerbated by economic difficulties and illness. After his death, he slipped into oblivion, hidden in his brother's heavy shadow, and the Bugatti name was for years



Bugatti models one of the yaks from the group "Groupe de trois yaks", in plastiline, c. 1909-1910. Photograph, author unknown. Société Royale de Zoologie d'Anvers (KMDA) archives.



Bugatti working on a model of a wild donkey or hemione in Antwerpen Zoo, 1910. Photograph, author unknown. Société Royale de Zoologie d'Anvers (KMDA) archives.

exclusively synonymous with cars. Although his work can be found in the world's largest museums and is highly valued by collectors, Bugatti has only recently begun to be widely recognized and incorporated into the narrative of 20th century art history. Bugatti's style is vital and expressive, with stylistic references to the many artistic innovations of the time – Impressionism, Expressionism, Cubism and Futurism – but at the same time completely and utterly unique. At the auction, we have the honour of offering the work "Pelican en conversation" from 1904. During this period, Bugatti painted the pelican from different angles and during different situations, but the version here is a telling one. Bugatti has not highlighted or stylized the bird's plumage, but by using shadings and fingerprints he creates a vibrant surface that reflects light and creates movement. The wings are kept close to the body, the neck and beak are bent slightly and form a beautiful curve, which emphasizes the elegant simplicity of the shape. Regardless of the angle from which the bird is viewed, there is a beautiful balance between the weight of the body and the liveliness of the surface, and we hope that the audience at the auction – like us – will be thrilled by this unique, and at these latitudes rare, bronze.



Bugatti feeding a Stork, Antwerpen Zoo. Photograph, author unknown.



570

REMBRANDT BUGATTI

b. Milan 1884, d. Paris 1916

"Pelican en conversation", 1906. Signed R. Bugatti with foundry stamp
"Cire perdue A.A. Hébrard" and stamped (10). Bronze. H. 23.5 cm.

Literature: Chalom des Cordes-Fromanger des Cordes p. 140.

Provenance: Private collection, Denmark.

DKK 600,000–700,000 / € 80,500–94,000



Works by Jens Adolf Jerichau from Tove and Ole Schierbeck's Collection

Lots 571 - 578

Presenting a group of works from the earliest Danish Modernism is becoming a rare occasion at our auctions. Even more so, when the works have been collected and preserved in the same family over many years with a clear dedication, empathetic understanding and personal relationship to the artist's family.

This is precisely the case with Tove and Ole Schierbeck's collection, from which we have been entrusted with eight works by Jens Adolf Jerichau (1890-1916) at this



Jens Adolf Jerichau, 1914.
Photo: Museum Jorn,
Silkeborg.

auction. Both the artist's short life and intense artistic career were recently the subject of a beautiful and extensive exhibition at the Louisiana Museum of Modern Art in Humlebæk. Three of the collection's works were part of this the largest and most public presentation of the artist's works since the exhibition at the Art Society at Gammel Strand in 1966, where six of the collection's works were shown.

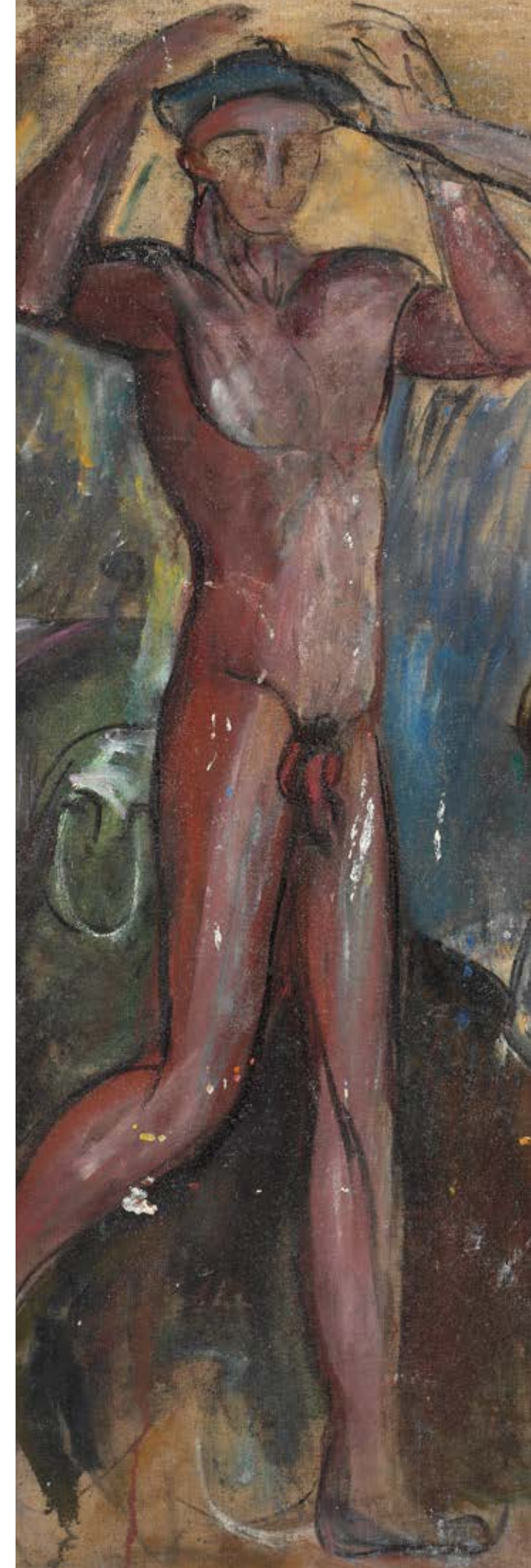
Jens Adolf Jerichau's art is unique in his contemporary time in Denmark, but his early suicide at the age of 25 and the resulting abrupt end to his oeuvre has for many years turned him into a well-kept secret in wider circles. At the same time, his intensely lived and contradictory life, his violent modernist maturation and solitary approach across the trends of contemporary Denmark and not least his dramatic exit have fuelled a considerable mythologization.

Jens Adolf Jerichau was born into a family where both the grandfather of the same name Jens Adolf Jerichau (1816-1883), the grandmother Elisabeth Jerichau Baumann (1818-1881), the uncle Harald Jerichau (1852-1878) and the father Holger Jerichau (1861-1900) were famous artists. The young Jens Adolf Jerichau sensed he had a specific destiny early on and as a 19-year-old he wrote the following in his diary: "One evening I was walking alone in the alley by the church. The memories of the greatness of my lineage rushed over me. I felt, I was born for something specific, perhaps for the greatest thing ever in our family, I felt that Hørsholm was ours, the property of the Jerichaus, we had settled in..."

The same sense of destiny can rightly be considered when it comes to Ole Schierbeck's interest in – and later collection of – Jens Adolf Jerichau's works. Ole Schierbeck was born in 1917 – a year after Jerichau's death – and he grew up in the house that today functions as Hørsholm Local History Museum. The building is located on a neighbouring property to the Kavalerbolig buildings, where the Jerichau family lived for over 70 years, and where Jens Adolf Jerichau grew up with his mother and sisters.

Ole Schierbeck's interest in art – and in Jerichau in particular – was therefore almost there from the start. In any case, growing up he followed the same paths as the artist had previously done. Later, Ole Schierbeck and his wife Tove formed friendships with a number of prominent artists of the time, including Axel Salto, who was the closest witness to Jerichau's time in Paris, which has probably helped stimulate the interest even further. Tove and Ole Schierbeck thus established a collection of Jerichau's works already in their early youth. Through the former neighbourhood in the Kavalerbolig buildings on Folehavevej in Hørsholm, they also had an ongoing relationship with the artist's three sisters, from whom they succeeded in acquiring a number of works directly over the years. The intimate knowledge of the Jerichau family also made Ole Schierbeck an important source for the art historian Troels Andersen (1940-2021), who with his biography and catalogue raisonné of Jens Adolf Jerichau's work – prepared as early as the 1960s and published in 1983 – did what can almost be described as archaeological work, upon which much of the later knowledge and research rests.

The works from Tove and Ole Schierbeck's collection, which are presented on the following pages, provide a broad – considering it is privately owned – and unique view of the scope of Jens Adolf Jerichau's work and its escalating development and culmination over a very short number of years. In addition to the works, one can only be encouraged to immerse oneself further in Mikael Wivel's book "Penslen og pistolen" (The Brush and the Gun) from 2019, which in a captivating way provides new and topical perspectives on Jerichau's art and life.



571

JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Amalies dans" (Amalie's dance), 1914-15. Unsigned. Oil on canvas. 66 x 81 cm.

Literature: Troels Andersen: "Jens Adolf Jerichau (1890-1916). En biografi og en fortegnelse over hans værker", Copenhagen, 1983, no. 108, ill. p. 190.

Exhibited: "Jens Adolf Jerichau", Den Frie Udstilling, Copenhagen, 1916, cat. no. 34 a.

Exhibited: "Maleren Jens Adolf Jerichau 1890-1916", Kunstforeningen, Copenhagen, 1918, cat. no. 21.

Exhibited: "Jens Adolf Jerichau 1890-1916", Kunstforeningen, Copenhagen, 1966, cat. no. 49.

Provenance: "Maleriauktion i Den Frie Udstillings Lokaler. En Samling Malerier af Jens Adolf Jerichau", Copenhagen, 1916, cat. no. 11.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family.

DKK 100,000-125,000 / € 13,500-17,000



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572

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JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

View towards a spanish monastery (Crucifixion). Unsigned. Gouache on paper. 35 x 56 cm.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family.

DKK 15,000–20,000 / € 2,000–2,700

573

JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Påklædt Kristusfigur af Træ" (Dressed Christ figure of Wood), Toledo, 1915. Unsigned. On the stretcher inscribed: Jens Adolf Jerichau "Kristus figur i Toledo". The figure is shown on the painting "Domus Gotika", T.A. no. 158, on the left side. Oil on canvas. 46 x 33 cm.

Literature: Troels Andersen: "Jens Adolf Jerichau (1890–1916). En biografi og en fortegnelse over hans værker", Copenhagen, 1983, no. 154, ill. p. 116.

Exhibited: "Jens Adolf Jerichau", Den Frie Udstillings Bygning, Copenhagen, 1916, cat. no. 70, ill. in the catalogue.

Exhibited: "Jens Adolf Jerichau 1890–1916", Kunstforeningen, Copenhagen, 1966, cat. no. 44.

Exhibited: "I stor stil. Jens Adolf Jerichau & Co.", Nivaagaards Malerisamling and Randers Kunstmuseum, 2004, cat. no. 10.

Exhibited: "J.A. Jerichau. De store tider er inde", Louisiana Museum of Modern Art, Humlebæk, Denmark, 2021–2022, cat. no. 74, ill. in colours p. 70.

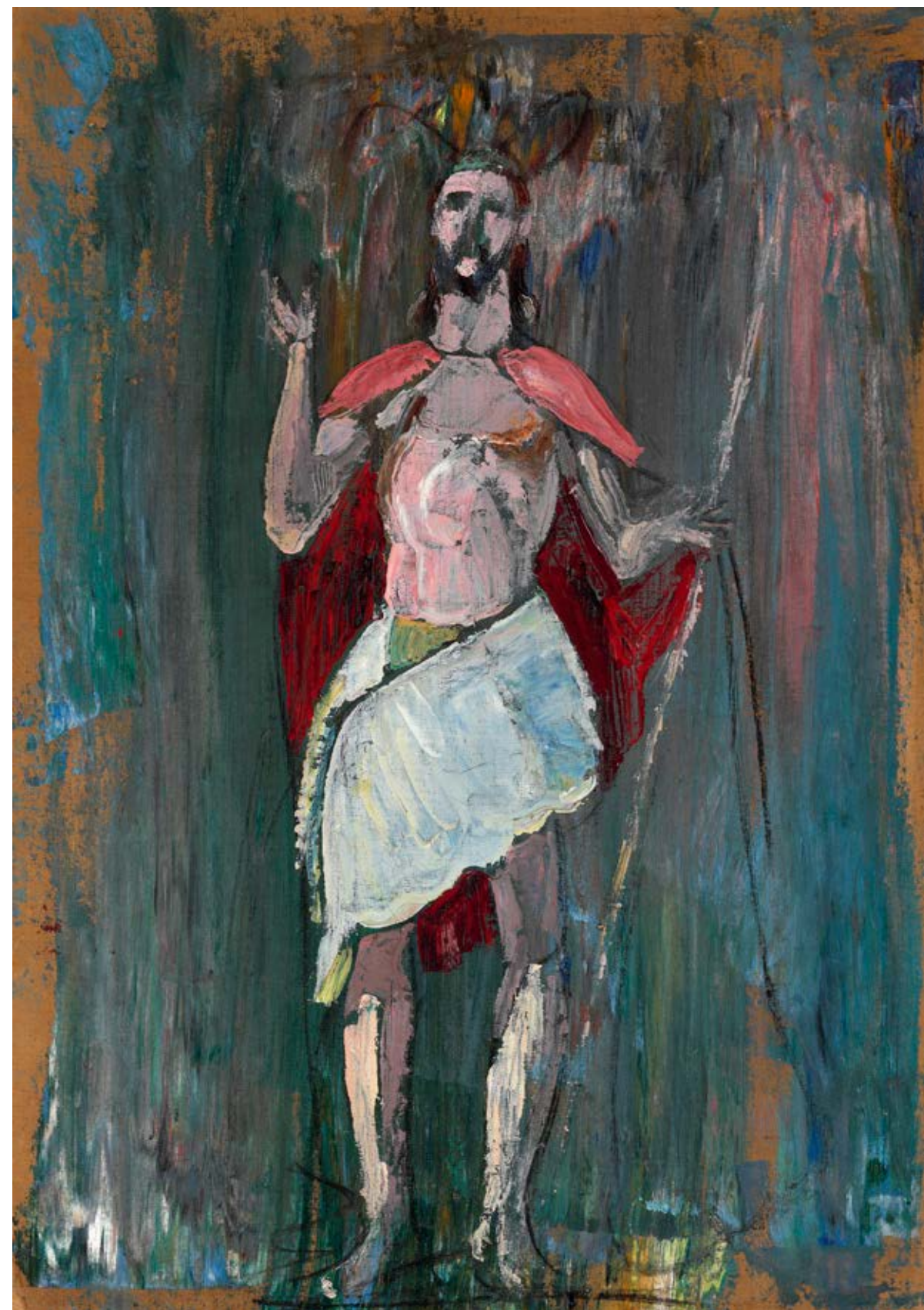
Provenance: "Maleriauktion i Den Frie Udstillings Lokaler. En Samling Malerier af Jens Adolf Jerichau", Den Frie Udstillings Bygning, Copenhagen, 6 March 1916, cat. no. 49.

Provenance: Arnbaks Kunsthandel, Bredgade, Copenhagen.

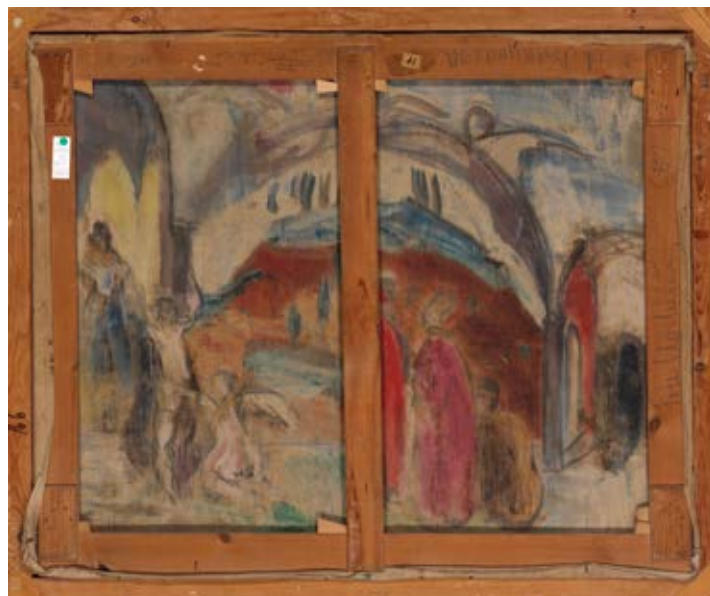
Provenance: Bruun Rasmussen Auktionere, auction 135, Copenhagen, 1961, cat. no. 171.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family.

DKK 25,000–30,000 / € 3,350–4,050



573



Verso

574

JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Landskab, Sydfrankrig" (Landscape, Southern France). Painted in Paris in the summer 1916. Signed Jerichau. On the reverse: Figure composition. On the stretcher inscribed: Frie Udstilling. Jerichau. Oil on canvas. 81 x 99 cm.

Literature: Troels Andersen: "Jens Adolf Jerichau (1890-1916). En biografi og en fortegnelse over hans værker", Copenhagen, 1983, no. 169, ill. p. 128.

Exhibited: "Jens Adolf Jerichau 1890-1916", Kunstforeningen, Copenhagen, 1966, cat. no. 46.

Exhibited: "J.A. Jerichau. De store tider er inde", Louisiana Museum of Modern Art, Humlebæk, Denmark, 2021-2022, cat. no. 78, ill. in colours p. 81.

Provenance: The artist Jais Nielsen (1885-1961).

Provenance: Bruun Rasmussen Auctioneers, auction 187, Copenhagen, 1965, cat. no. 166.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family.

DKK 125,000-150,000 / € 17,000-20,000



574

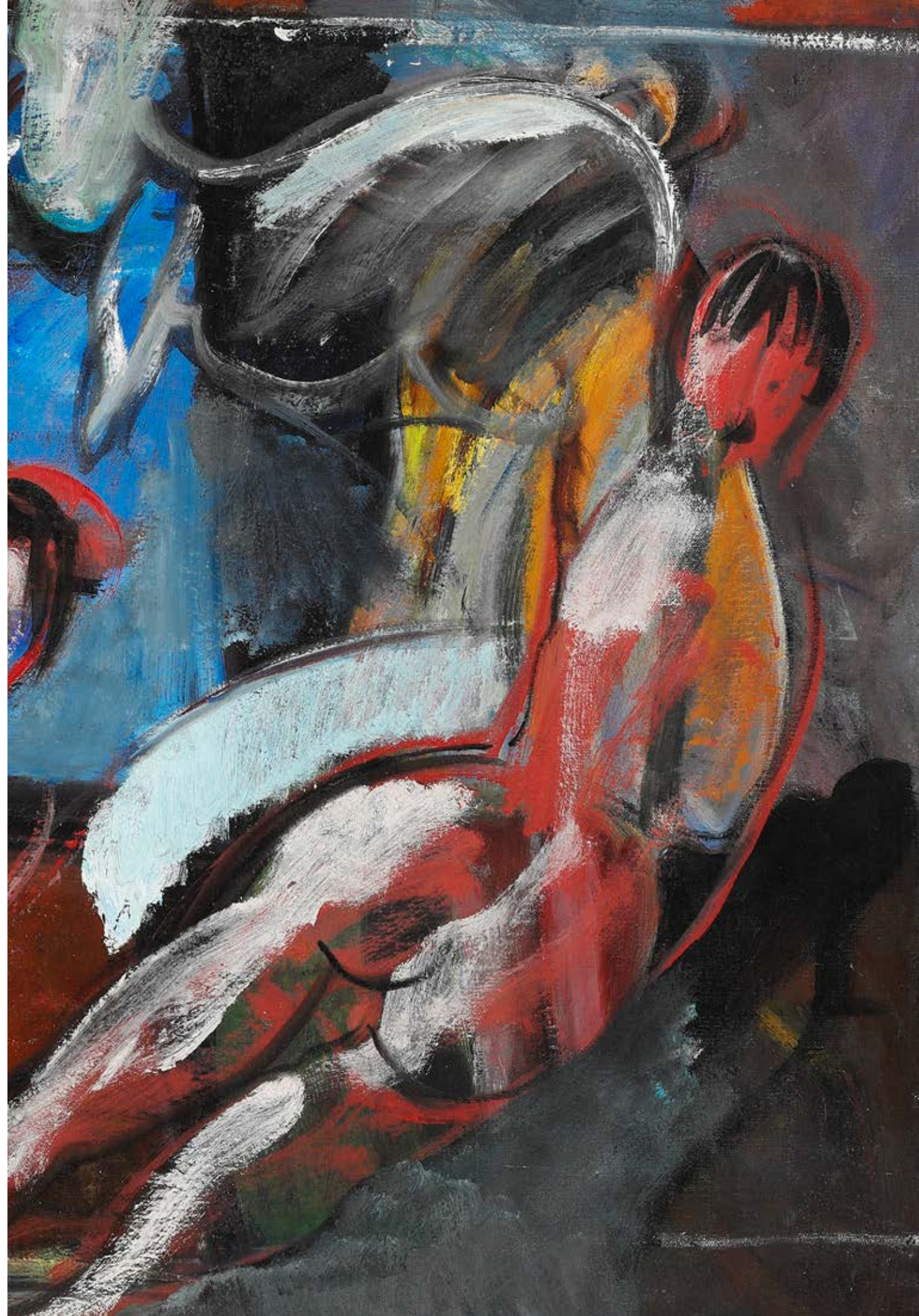
Jens Adolf Jerichau: Sketch for "Havguder" (Sea Gods), 1916

In his biography of Jens Adolf Jerichau, art historian Troels Andersen describes how the artist in his very short life of only 26 years underwent quite an extraordinary, artistic development with the fullness of a long life lived. In opposition to contemporary ideals, artistic standards and any wider recognition. Jens Adolf Jerichau's large figure images evolve – with art historian William Wanscher as a mentor – within a quite peculiar intersection between the Renaissance and the 'grand style' of the classical period and the contemporary French modernism represented by such different names as Paul Cézanne, Paul Gauguin, Henri Matisse and Pablo Picasso. During a very short period of only 3–4 years up to his death, Jerichau creates an expressive, spontaneous method of painting, where the starting point may be classical, figurative and motivic, but where the painting itself, the strokes and the colourism eventually become the true foundation.

Jerichau already works with the subject matter of "Sea Gods" in 1915, but in the year of his death – 1916 – he returns to the subject in paintings, including the painting offered here. The figures in the foreground form a wave motion, and a rearing figure of a sea monster is centrally placed in a picturesquely released, compositional and coloristic, superbly balanced composition that represents the culmination of an intense artistic development. Jens Adolf Jerichau was ahead of his time, and Troels Andersen describes how the artist was hesitant to consider consummate paintings as finished: "These 'unfinished' images show perhaps the strongest aspect of Jerichau as a painter. In the paintings, the subjects are submitted, with an almost complete ruthlessness, to the colour's development in dramatic, expressive action. Such a spontaneous work method could not be accepted, not even by those who knew him best". (TA p. 87)

At Louisiana's exhibition in 2021–22, the back of the composition could be presented as a newly discovered work of art, and in the accompanying catalogue, the exhibition's curator Mathias Ussing Seeberg highlights Jerichau's recurring use of both sides of his canvases as an essential point and artistic work method that extends beyond the pure necessity of not having enough canvases: "Jerichau often painted a composition on one side and then turned the canvas over and used the seepage through the canvas on the other side of the image" (Louisiana cat. p. 14). The point, which Asger Jorn also emphasized about Jerichau's work, is the Modernist point – that something already established from an initial work can cause formal 'offence' to the next composition as an emphasis of pictorial freedom over iconography for Jerichau. In the text, Seeberg also connects Jerichau's 'hidden paintings' to contemporary queer perspectives on gender identity set against the evidence of the artist's life-long struggle with both mental illness and a love-life running counter to both contemporary conventions and expectations from his family.

Louisiana wrote the following about the work on the back: "The title of the composition is unknown, but in his own lists over works he painted, there is a painting with the title "Grækere" (Greeks). It may be this painting, not least because Jerichau's relationship to the 'Greek' as a motif was linked to the notion of freedom he saw in ancient Greece, including the intimate relations between men. Whether the work has this title or not, it is related in content to the two major series 'Guldfuglen' (...) (The Golden Bird) og 'Fra den første tids mennesker' (From the People at the Dawn of Time).





Verso

575

JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

Sketch for "Havguder" (Sea Gods), 1916. On the reverse: Figure composition (Greeks), 1913. On the stretcher inscribed: Jens Adolf Jerichau & Frie U. Oil on canvas. 116 x 138 cm.

The composition with two figures relates to the painting "Elskov" (Love) (1915) ARoS Aarhus Kunstmuseum, "Guldfuglen" (1913-14) "Guldfuglen" (1916) Frederiksberg Gymnasium and "Den første tids mennesker". The last variant of the motif "Havguder" (Sea Gods) in the collection of Museum Jorn, Silkeborg (T.A. no. 177).

Literature: Troels Andersen: "Jens Adolf Jerichau (1890-1916). En biografi og en fortegnelse over hans værker", Copenhagen, 1983, no. 165, ill. p. 193.

Exhibited: "Jens Adolf Jerichau", Den Frie Udstilling", Copenhagen, 1916, presumably either cat. no. 33, 34 or 34 c.

Exhibited: "Jens Adolf Jerichau 1890-1916", Kunstforeningen, Copenhagen, 1966, cat. no. 51.

Exhibited: "J.A. Jerichau. De store tider er inde", Louisiana Museum of Modern Art, Humlebæk, Denmark, 2021-2022, cat. no. 27, verso: "To Grækere" -Figure composition, ill. p. 45.

Provenance: "Maleriauktion i Den Frie Udstillings Lokaler. En Samling Malerier af Jens Adolf Jerichau", Den Frie Udstillings Bygning, Copenhagen, 6 March 1916, presumably cat. no. 63, 64 or 65.

Provenance: Probably acquired directly from the artist's sister, Elisabeth, by the present owners family.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family.

DKK 800,000-1,000,000 / € 110,000-135,000



575



576

576
JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Portræt af Ruth Louise (Fenja) Hillers" (Portrait of Ruth Louise (Fenja) Hillers), 1910. Unsigned. Oil on canvas. 43 x 36 cm.

Literature: Troels Andersen: "Jens Adolf Jerichau (1890-1916). En biografi og en fortegnelse over hans værker", Copenhagen 1983, no. 18, ill. p. 183.

Exhibited: "Jens Adolf Jerichau 1890-1916", Kunstforeningen, Copenhagen, 1966, cat. no. 3.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family. DKK 4,000-6,000 / € 540-805

577
JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Magnolia Flower", 1909-1910. Unsigned. Pencil on paper. Overall size 49 x 17 cm.

Provenance: The artist's sister Elisabeth Jerichau Baumann.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family. DKK 4,000-6,000 / € 540-805



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578

578
JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

"Kompositionsskitse" (Composition sketch), 1916. Unsigned. Oil on cardboard. 71 x 84 cm.

Literature: Troels Andersen: "Jens Adolf Jerichau (1890-1916). En biografi og en fortegnelse over hans værker", Copenhagen, 1983, no. 173, ill. p. 193.

Exhibited: "Jens Adolf Jerichau 1890-1916", Kunstforeningen, Copenhagen, 1966, cat. no. 55.

Provenance: The collection of Tove & Ole Schierbeck, Copenhagen. Thence by descent in the family.

DKK 125,000-150,000 / € 17,000-20,000

579^{ARR}

JOHANNES C. BJERG

b. Ødis 1886, d. Copenhagen 1955

“Stående Salome” (Standing Salome), 1916. Signed Johannes Bjerg and stamped DK. Patinated bronze. H. 46 cm.

Literature: Illustrated and mentioned in Kresten Bjerg's catalogue of Johannes C. Bjerg's work at www.johannesbjerg.com.

DKK 75,000–100,000 / € 10,000–13,500



579

580

JENS ADOLF JERICHAU

b. Roskilde 1890, d. Paris 1916

Landscape with palm trees, 1916, Southern France. Unsigned. Oil on canvas. 51 x 61 cm.

Exhibited: "J.A. Jerichau. De store tider er inde", Louisiana Museum of Modern Art, Humlebæk, Denmark, 2021–2022, cat. no. 81, ill. in colours p. 80.

Provenance: Private collection, Norway.

DKK 60,000–75,000 / € 8,050–10,000



580



581

581

VILHELM LUNDSTRØM

b. Copenhagen 1893, d. s.p. 1950

“Karneval i Nice” (Carnival in Nice), 1922. Unsigned. Oil on canvas. 74 x 92 cm.

Literature: Preben Wilmann & Marianne Brøns: "Lundstrøm", Copenhagen, 1977, no. 93.

Literature: Mentioned in Berlingske Tidende, 27 July, 1922.

Exhibited: "De Fire", Den Frie Udstilling, Copenhagen, 1923.

Exhibited: "Arte nordica contemporanea", Rome, 1955, cat. no. 1054.

Exhibited: "Vilhelm Lundstrøm 100 år", Charlottenborg, Copenhagen, Fyns Kunstmuseum, Odense and Randers Kunstmuseum, 1994, cat. no. 49.

Provenance: The painter Laura Brun-Pedersen, Copenhagen.

Provenance: The painter Ellen Scheelke.

Provenance: Jens Thygesen, Copenhagen.

Provenance: Kunsthallen Kunstauktioner, auction 426, Copenhagen, 1993, cat. no. 214.

Provenance: Private collection, Denmark. DKK 60,000–75,000 / € 8,050–10,000



582

582 ^{ARR}

SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

"Krigeren" (The Warrior), 1968. Signed SF 68, II/VI. Bronze. H. 27 cm.

Literature: Robert Dahlmann Olsen: "Sonja Ferlov Mancoba. Et udvalg af billeder (Vor Tids Kunst no. 72), Copenhagen, 1971, ill. p. 45.

Literature: "Troels Andersen: Sonja Ferlov Mancoba", Copenhagen, 1979, cat. 53, p. 76.

Literature: Hellen Lassen: "Den nænsomme", in "Sonja Ferlov Mancoba, Alberto Giacometti", Sophienholm, Lyngby, 1980, ill. p. 17.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Odense, Holstebro Kunstmuseum and Nordjyllands Kunstmuseum, 2003, cat. 71.

DKK 200,000–250,000 / € 27,000–33,500



583

583 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Kakkelovnstrolde" (Tile oven trolls). Signed on the reverse Asger J. Refsnæs 1940. Oil on canvas. 21 x 25 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 171.

Exhibited: "Jorn"- One-man retrospective exhibition, Louisiana, Humlebæk, Denmark, 1965, hors catalogue.

Exhibited: Nikolaj, Copenhagen, 1981–82, cat. no. 61.

Provenance: Architect Robert Dahlmann Olsen, Dragør, Denmark. His stamp on the stretcher.

Provenance: "Cobra", Kunsthallen Kunstauktioner, auction 373, Copenhagen, 1988, cat. no. 32, ill. in colours in the catalogue p. 37.

Provenance: Private collection, Denmark. Acquired at the above auction.

DKK 200,000–225,000 / € 27,000–30,500



584

584^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

Untitled, 1975. Signed Alechinsky. Watercolour on Japan paper with etching. 98 x 60 cm.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 80,000–100,000 / € 11,000–13,500



585

585^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Mask, 1982. Signed and dated on the reverse. Oil on canvas.

100 x 73 cm.

Literature: Per Hovdenakk: "Egill Jacobsen 3. Malerier 1980–1998", Copenhagen, 2011, ill. full page in colours p. 74.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000



586

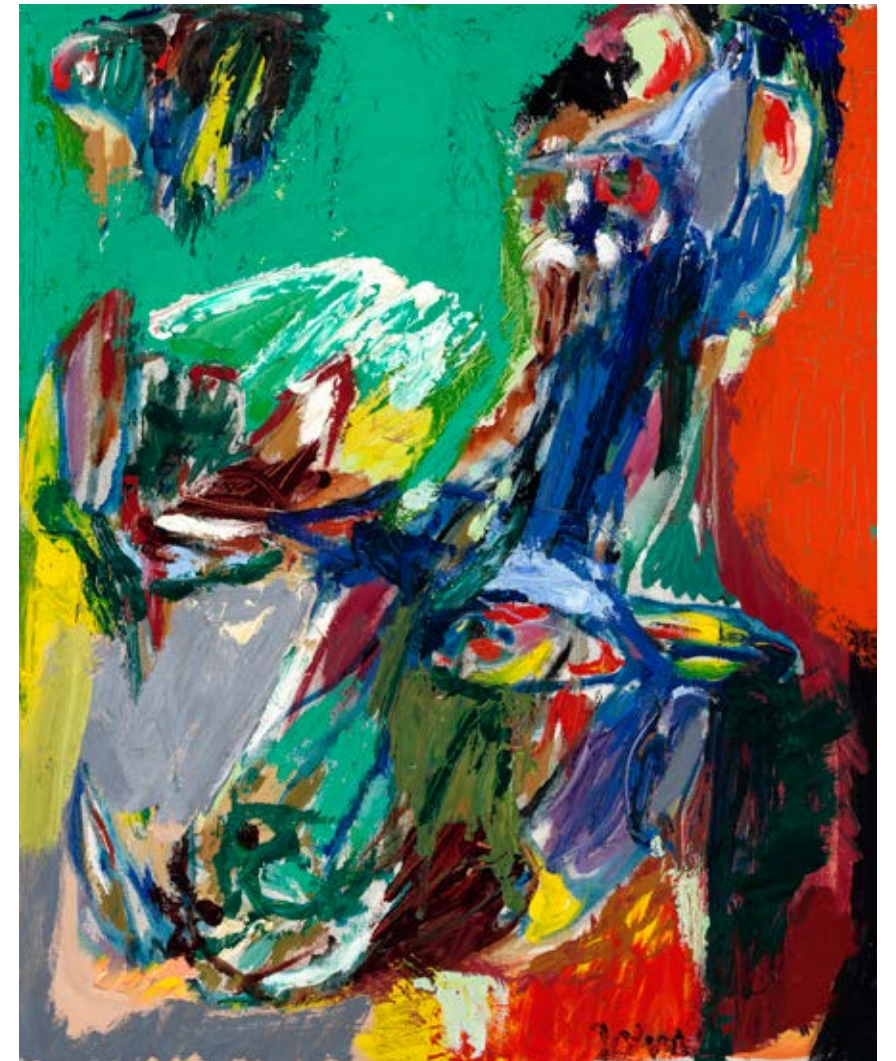
586 ^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Yellow mask, 1969. Signed and dated on the reverse.
Oil on canvas. 92 x 73 cm.

DKK 150,000–175,000 / € 20,000–23,500



587

587 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Lächende Blümchen" (Smiling flowers), 1965. Signed Jorn; signed, titled and dated on the reverse. Oil on canvas. 46 x 38 cm.

Literature: Guy Atkins: "Asger Jorn. The final years 1965–1973", London, 1980, no. 1636.

Literature: "Otto van de Loo (ed): "Asger Jorn in München. Dokumentation seines malerischen Werkes", München, 1996, no. 106, ill. in colours.

Exhibited: "Asger Jorn: Ölbilder aus den Jahren 1963–1965", one-man exhibition. The catalogue preface is an extract from Jorn's "Gedanken eines Künstlers", Galerie van de Loo, München, 1965, cat. no. 40, ill. in the catalogue.

Exhibited: "Asger Jorn: Ölbilder, Aquarelle, Collagen und Zeichnungen", one-man exhibition, Galerie van de Loo, München, 1976, cat. no. 1.

Provenance: Galerie Van de Loo, München.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 300,000–400,000 / € 40,500–54,000



588

588 ^{ARR}

CHRISTIAN DOTREMONT

b. Tervuren 1922, d. Buizingen 1979

"Faïlle après faïlle" (Fault after fault). Signed Dotremont 1979. Chinese ink on laid paper.

Sheet size 29.7 x 21 cm.

Literature: Ill. on the poster for the exhibition "Dotremont and the Cobra painting", Paris, House of Poetry, 1986.

DKK 40,000–50,000 / € 5,400–6,700

589 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Jorn 55. Indian ink and wash on paper. Sheet size 63 x 48 cm.

Provenance: Previously in the collection of Architect Johan Richter (1925–1998). Acquired by him directly from the artist.

DKK 50,000–60,000 / € 6,700–8,050



589



590

590 ^{ARR}

CHRISTIAN DOTREMONT

b. Tervuren 1922, d. Buizingen 1979

"Une lumière qui fond sur la proie de l'ombre et puis comme neige bien que la neige soit comme un matin tenace que l'ombre prend à peine" (A light that melts on the shadow's prey and then like snow though the snow is like a tenacious morning that the shadow barely takes). Signed Dotremont 1976. Indian ink on Japan paper. 93 x 62 cm.

Exhibited: "Logogrammes by Dotremont", Galerie Mark, Zürich/Vedbæk, February, 1977, cat. no. 12, ill. in the catalogue.

Provenance: Galerie Mark, Zürich (Richard Hendriksen, Vedbæk).

Provenance: Private collection, Denmark. Acquired from the above.

DKK 200,000–250,000 / € 27,000–33,500

591^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"La Fête du bas noir, 1963". Signed Alechinsky; signed, titled and dated on the reverse. Oil on canvas. 130 x 58 cm.

Literature: Jacques Putman: "Alechinsky", Milan, 1967, ill. p. 110.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark.

Provenance: "Cobra", Kunsthallen Kunstauktioner, auction 373, Copenhagen, 1988, cat. no. 26, ill. in colours p. 29.

Provenance: Private collection, Denmark. Acquired at the above auction.

"Of course, when one is faced with a canvas, one is no longer alone, and the sense of solitude diminishes. This can be an agreeable passage of time. In fact, solitude then becomes a kind of companion" - Pierre Alechinsky.

DKK 600,000–800,000 / € 80,500–110,000



591



592

592^{ARR}

PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"A L'écoute" (Listening), 1998. Signed, titled and dated on the reverse. Oil on canvas. 73 x 100 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 40,000–50,000 / € 5,400–6,700



593

593^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled, 1944. Signed and dated on the reverse. Oil on insulite. 34 x 43 cm.

Literature: Guy Atkins & Troels Andersen: "Asger Jorn. Revised Supplement to the oeuvre catalogue of his paintings from 1930 to 1973, no. S. 37.

Provenance: Private collection, Denmark.

DKK 250,000–275,000 / € 33,500–37,000



594

594 ^{ARR}

EGILL JACOBSEN

b. Copenhagen 1910, d. s.p. 1998

Gul maske (Yellow Mask), 1980. Signed and dated on the reverse. Oil on canvas. 100 x 73 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 125,000–150,000 / € 17,000–20,000



595

595 ^{ARR}

CARL-HENNING PEDERSEN

b. Copenhagen 1913, d. s.p. 2007

"Himlens maske" (Sky mask), Molesmes 1988. Signed, titled and dated on the reverse. Oil on canvas. 70 x 60 cm.

Exhibited: FIAC, Grand Palais, Paris, 1988.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 150,000–200,000 / € 20,000–27,000



596

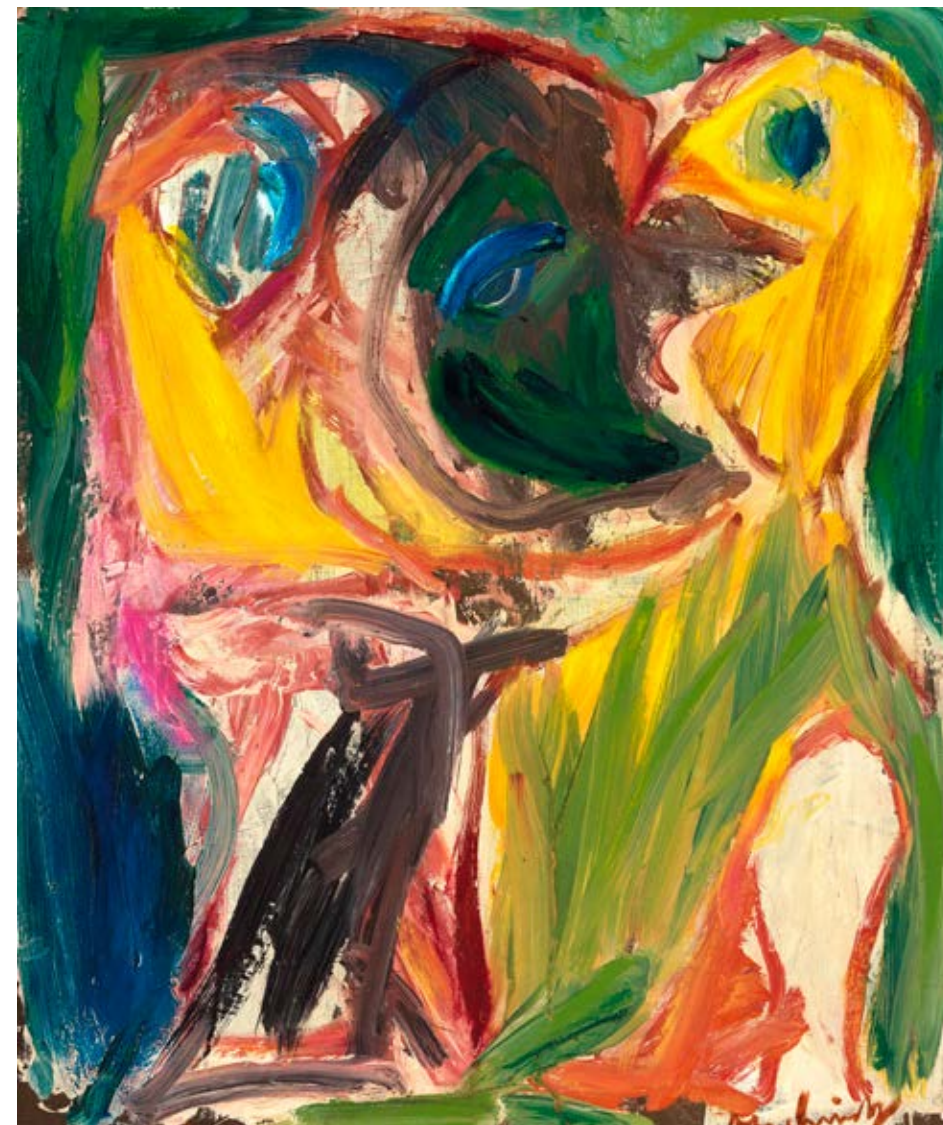
596 ^{ARR}
ASGER JORN
 b. Vejrum 1914, d. Århus 1973

Untitled, 1960s. Signed Jorn. Mixed media on thick paper laid down on canvas. 76 x 56 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 250,000–300,000 / € 33,500–40,500



597

597 ^{ARR}
PIERRE ALECHINSKY
 b. Bruxelles 1927

"Un coup de chapeau" (A tip of the hat), 1966. Signed Alechinsky; signed, titled and dated on the reverse. Oil on canvas. 55 x 46 cm.

Provenance: Galerie Birch, Copenhagen. Stamp on the stretcher.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 300,000–400,000 / € 40,500–54,000

598^{ARR}

EJLER BILLE

b. Odder 1910, d. Ørby 2004

Composition in green, Haute de Cagnes 1947. Signed and dated on the reverse.
Oil on canvas. 90 x 78 cm.

Exhibited: Kunstforeningen, Copenhagen, 1947, cat. no. 33.

Exhibited: "Elise Johansens samling", Statens Museum for Kunst (National Gallery of Denmark), Copenhagen, 1954-1955, cat. no. 14.

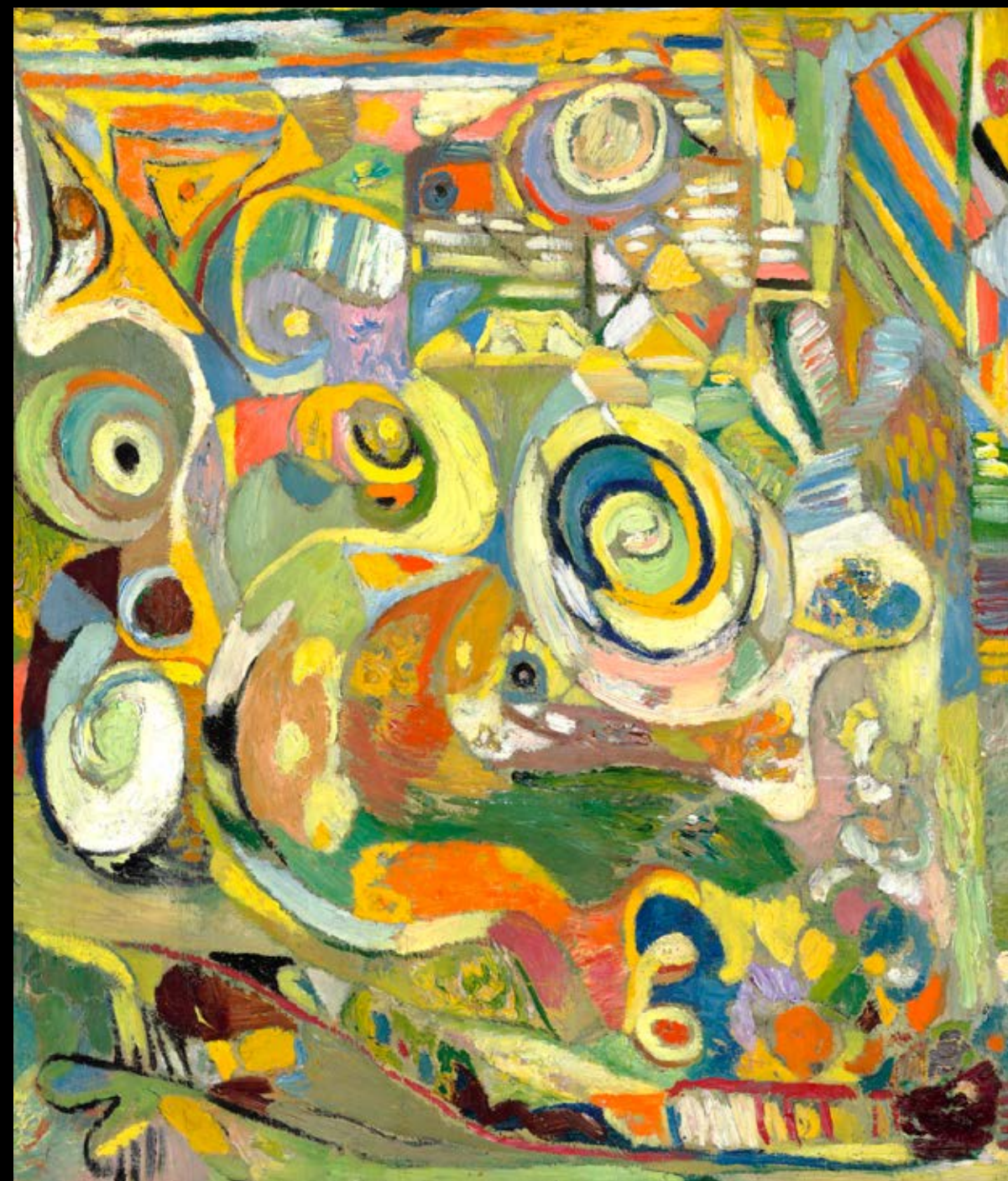
Provenance: Mrs Elise Johansen, Copenhagen.

Provenance: "Cobra - 50 år 1948-1998", Kunsthallen Kunstauktioner, auction 496, Copenhagen, 1998, cat. no. 17.

Provenance: Private collection, Denmark. Acquired at the above auction.

"After the war another stay in France was to have vital importance for Ejler Bille's development. In 1947 - together, incidentally, with Egill Jacobsen - he spent some months at Cagnes on the French Riviera, and here, he reached a new climax. This picture, in which the mask theme and the ornamental forms are fully integrated, so that one cannot tell where the one begins and the other ends, is painted with the same ease and assurance as the Paris pictures of nearly ten years earlier. The colour, influenced by the Mediterranean light, has acquired a softness of tone that is new in Bille, but at the same time is more richly orchestrated than ever. The composition is based on a large diagonal movement, and the mask figure, which is female in character, appears to be borne along by a gentle breeze, as she regard us with warm, impersonal smile of a goddess" in Poul Vad: "Ejler Bille", Munksgaard, Copenhagen, 1961, pp. 33-34.

DKK 400,000-500,000 / € 54,000-67,000



598



599

599 ^{ARR}

PIERRE WEMAËRE

b. Comines 1913, d. Versailles 2010

"Dieux du Nil" (Gods of the Nile). Signed P. Wemaëre 75; signed, titled and dated on the reverse. Oil on canvas. 73 x 60 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,050–5,400



600

600 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

Untitled. Signed Asger J. 43. Oil on plywood. 29 x 39 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930–1953", London, 1968, no. 318.

Literature: Mrs Elna Fonnesbech Sandberg: "Dem jeg mødte" (Those I met), Carit Andersens Forlag, Copenhagen, 1945, pp. 62–63, describes the circumstances in which this picture was painted, i.e. after a violent attack of ear-ache while staying in Samsø.

Provenance: Otto Løn, Snejbjerg, Herning, Denmark.

Provenance: Wölck Madsen, Copenhagen.

Provenance: Fru K. Melchiorsen, Nykøbing Mors, Denmark.

Provenance: Private collection, Denmark. DKK 200,000–250,000 / € 27,000–33,500

601 ^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Dans le jardin encore endormi" (In the garden still asleep). Signed Corneille 62; signed, titled and dated on the reverse. Oil on canvas. 65 x 92 cm.

Exhibited: "Visione-Colore", Centro Internazionale delle arti e del Costume, Palazzo Grassi, Venice, 1963.

Provenance: Galerie Birch, Copenhagen.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 400,000 / € 54,000



601



602

602 ^{ARR}

SONJA FERLOV MANCOBA

b. Copenhagen 1911, d. Paris 1984

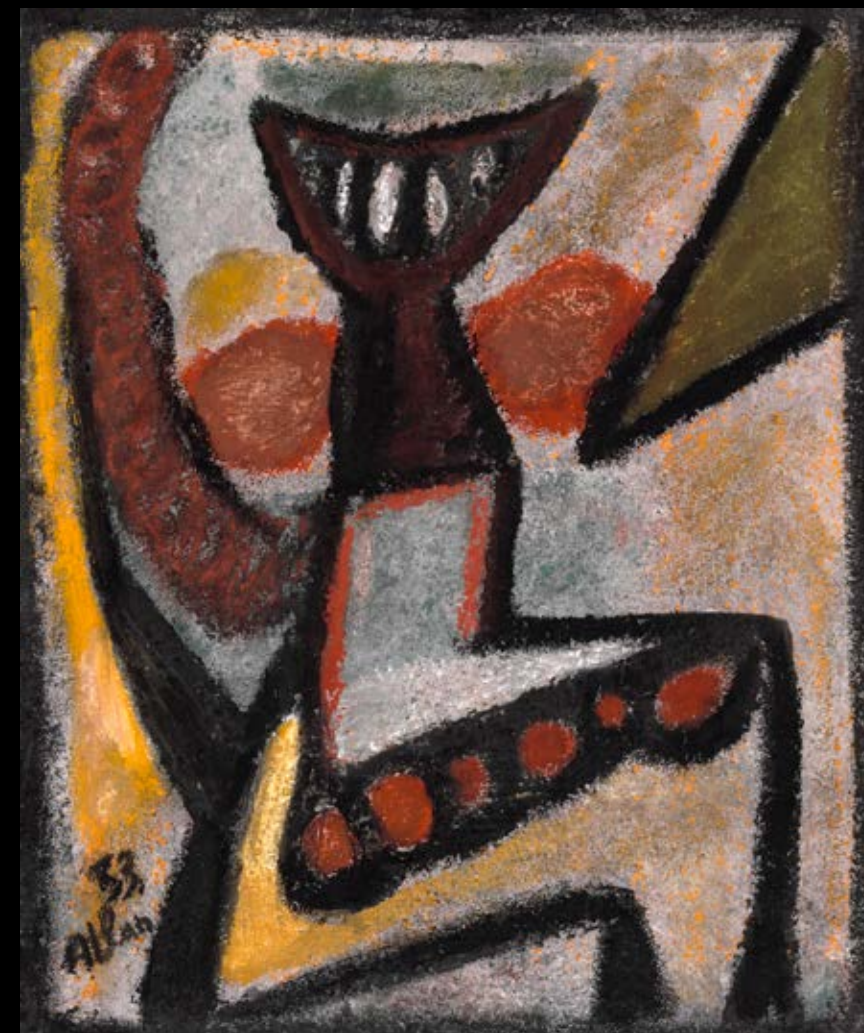
"Belle Isle", 1974. Signed S.F. VI/VI. Patinated bronze.
H. 18 cm. L. 17 cm. D. 17 cm.

Literature: Ny Carlsberg Fondets beretning 1973-74, p. 51.

Literature: "Troels Andersen: Sonja Ferlov Mancoba", Copenhagen, 1979, cat. 59, p. 86.

Literature: "Sonja Ferlov Mancoba - Skulpturer / Sculptures", Fyns Kunstmuseum, Holstebro Kunstmuseum, Nordjyllands Kunstmuseum, 2003, no. 87.

DKK 100,000-125,000 / € 13,500-17,000



603

603 ^{ARR}

JEAN-MICHEL ATLAN

b. Constantine 1913, d. Paris 1960

Untitled. Signed Atlan 53. Oil on panel. 54.5 x 46 cm.

Literature: Jacques Polieri: Atlan. Catalogue Raisonné de l'oeuvre complet", Éditions Gallimard, 1996, no. 179.

Literature: Adam Biro: "Atlan: premières périodes, 1940-1954", Paris, 1989, ill. in colours p. 170.

Provenance: Private collection, Sweden.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: World House Gallery, New York.

Provenance: Sotheby's, London, 29 June 1989, cat. no. 520, ill. in colours in the catalogue.

Provenance: Private collection, Denmark. DKK 200,000-250,000 / € 27,000-33,500



604

604 ^{ARR}

REINHOUD D'HAESE

b. Geraadsbergen 1928, d. Paris 2007

"Intellectuel", La Bosse 1980. Unsigned. Brass. 54 x 20 x 14 cm.

Literature: "Reinhoud - Catalogue raisonné Tome 2 / Sculptures 1970-1981", Gallimard, 2005, no. 902.

Exhibited: "Reinhoud-Corneille", Galerie Moderne, Silkeborg, Denmark.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 40,000-50,000 / € 5,400-6,700



605

605 ^{ARR}

ASGER JORN

b. Vejrum 1914, d. Århus 1973

"Falbo", fantasy animal. Djerba, 1948. Oil on canvas. 44 x 42 cm.

Literature: Guy Atkins: "Jorn in Scandinavia 1930-1953", London, 1968, no. 550.

Provenance: Kirsten Lyngborg, the artist's first wife, Copenhagen.

Provenance: "Cobra", Kunsthallen Kunstauktioner, auction 373, Copenhagen, 1988, cat. no. 85, ill. in colours in the catalogue p. 93.

Provenance: Private collection, Denmark. Acquired at the above auction.

DKK 200,000-250,000 / € 27,000-33,500



606

606 ^{ARR}
CORNEILLE
b. Liège 1922, d. Auvers-sur-Oise 2010

"La belle peul" (The beautiful Fulani). Signed Corneille 96; signed, titled and dated on the reverse. Acrylic on canvas. 60 x 60 cm.
Provenance: Galerie Moderne, Silkeborg, Denmark.
Provenance: Private collection, Denmark. Acquired from the above.
DKK 60,000–80,000 / € 8,050–11,000



607

607 ^{ARR}
KAREL APPEL
b. Amsterdam 1921, d. Zürich 2006

Figure, 1986. Signed Appel. Oil on canvas. 46 x 36 cm.
Provenance: Galerie Moderne, Silkeborg, Denmark.
Provenance: Private collection, Denmark. Acquired from the above.
DKK 150,000–200,000 / € 20,000–27,000



608

608 ^{ARR}
KAREL APPEL

b. Amsterdam 1921, d. Zürich 2006

Fantasy Animal. Signed Appel, Delft. Stoneware relief decorated with polychrome glaze. 42 x 52 x 4 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



609

609 ^{ARR}
KAREL APPEL

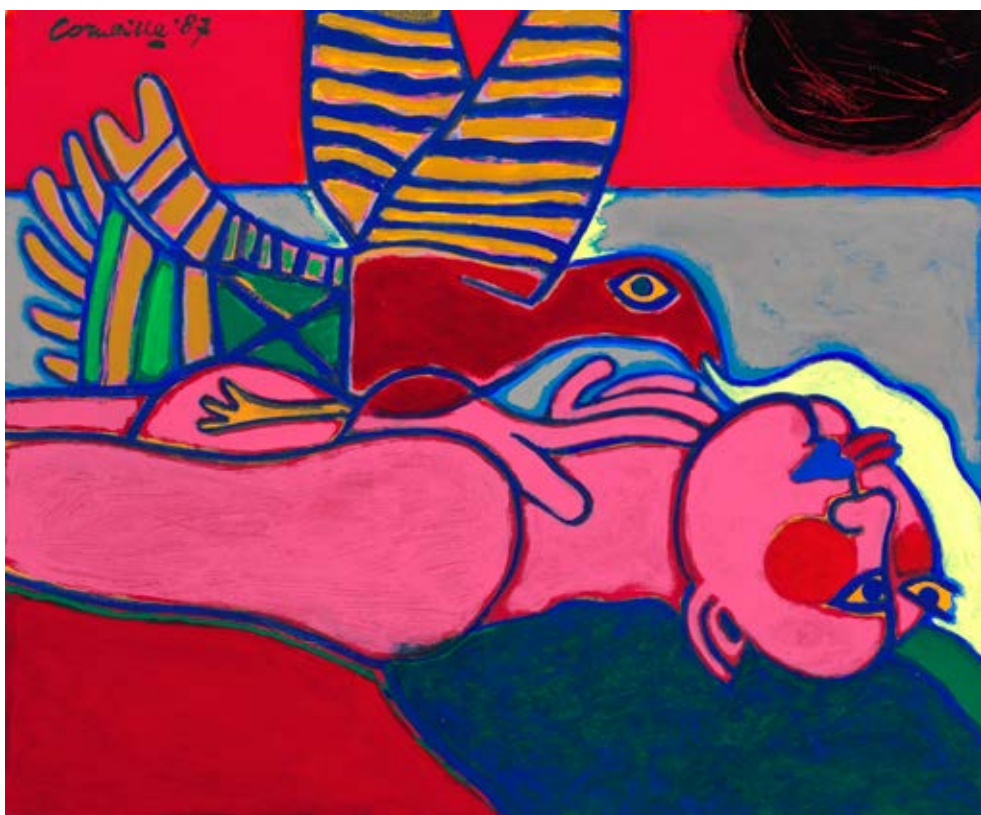
b. Amsterdam 1921, d. Zürich 2006

Figure, 1986. Signed Appel. Oil on canvas. 46 x 36 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 150,000–200,000 / € 20,000–27,000



610

610^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Femme extatique" (Ecstatic woman). Signed Corneille 87; signed, titled and dated on the reverse. Acrylic on canvas. 54 x 65 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above.

DKK 60,000–80,000 / € 8,050–11,000



611

611^{ARR}

HENRY HEERUP

b. Copenhagen 1907, d. s.p. 1993

"Mariehønen" (Ladybird). Signed Heerup 1976; titled on the reverse. Oil on plywood. 78 x 168 cm.

DKK 125,000–150,000 / € 17,000–20,000

612^{ARR}

CATHRINE RABEN DAVIDSEN

b. Copenhagen 1972

"The Dream", 2011. Signed, titled and dated on the reverse. Acrylic on canvas. 50 x 45 cm. Unframed.
Exhibited: "The House of the Ax", Kunstforeningen Gl. Strand, Copenhagen, 2012.

Provenance: Martin Asbæk Gallery, Copenhagen.

DKK 30,000–40,000 / € 4,050–5,400



612



613

613^{ARR}

CATHRINE RABEN DAVIDSEN

b. Copenhagen 1972

Untitled, 2013. Signed and dated on the reverse. Acrylic on canvas. 62 x 37 cm.

Provenance: Martin Asbæk Gallery, Copenhagen.

DKK 30,000–40,000 / € 4,050–5,400

614^{ARR}

ERIK A. FRANDSEN

b. Randers 1957

Still life with flowers, 2007. Unsigned. Oil on canvas. 300 x 225 cm. Unframed.

Provenance: Galleri Faurschou, Copenhagen.

DKK 200,000–225,000 / € 27,000–30,500



614



615

615^{ARR}

ELMGREEN & DRAGSET

Michael Elmgreen b. Copenhagen 1961

Ingar Dragset b. Trondheim 1969

"Bullseye", 2008. Unsigned. Mixed media. Diam. 45 cm.

Provenance: Galleri Nicolai Wallner, Copenhagen.

Acquired here in 2012.

Provenance: Claudia R. Luebbers Trust, Chicago, USA.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050



616

616^{ARR}

JOHN KØRNER

b. Aarhus 1967

"Social", 2000. Signed, titled and dated on the reverse.
Acrylic on canvas. 200 x 180 cm.

Provenance: Galleri Christina Wilson, Copenhagen. Acquired here by the present owner, 2000.

DKK 125,000–150,000 / € 17,000–20,000



617



618



619

617 ^{ARR}

ALLAN OTTE

b. Aars 1978

"Landskabsmaleri" (Landscape painting), 2008. Signed, titled and dated on the reverse. Acrylic on MDF board. 50 x 81 cm. Unframed.

DKK 20,000–25,000 / € 2,700–3,350

618 ^{ARR}

PETER LINDE BUSK

b. Copenhagen 1973

"I can see by your coat, my friend, that you're from the other side", 2011. Signed and dated on the reverse, titled on a label from the gallery. Acrylic and crayon on linen. 65 x 50 cm. Unframed.

Provenance: Galleri Bo Bjerggaard, Copenhagen.

DKK 25,000–30,000 / € 3,350–4,050

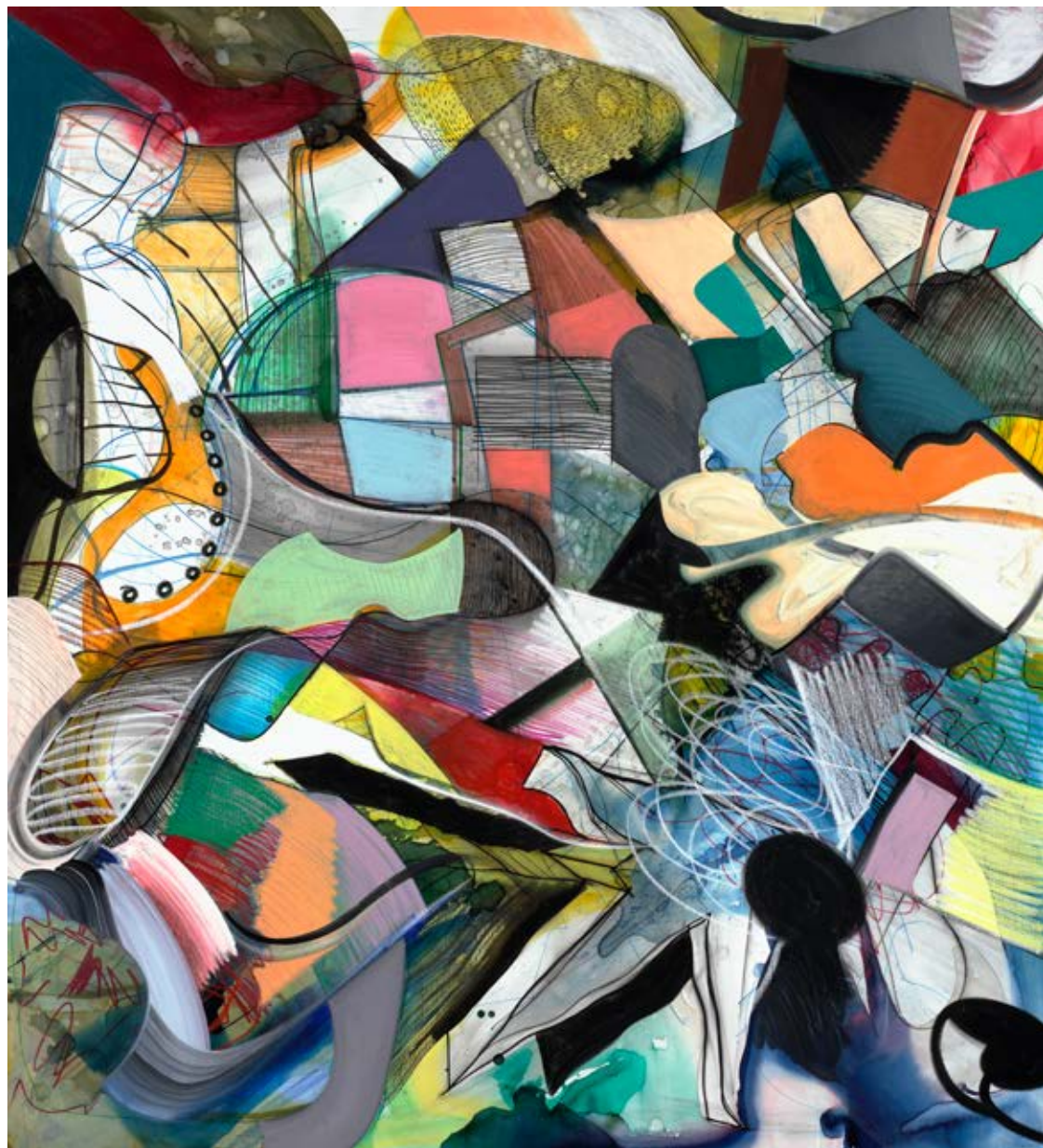
619 ^{ARR}

PETER LINDE BUSK

b. Copenhagen 1973

"Every day in every way, I'm getting better and better (Ski Iraq)", 2014. Signed PLB 5/6. Patinated bronze. H. 73 cm. W. 39 cm. D. 83 cm. A plinth of Oregon pine is included. (2)

DKK 60,000–80,000 / € 8,050–11,000



620

620^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

"Steam Bird", 2016. Signed, titled and dated on the reverse. Oil and acrylic on canvas. 200 x 180 cm. Unframed.

DKK 60,000–75,000 / € 8,050–10,000

621^{ARR}
ERIK A. FRANDSEN

b. Randers 1957

Still life with flowers, 2007. Unsigned. Oil on canvas. 300 x 225 cm. Unframed.

Provenance: Galleri Faurschou, Copenhagen.

DKK 200,000–225,000 / € 27,000–30,500



621

Michael Kvium: "Erobringsbillede" (Picture of Conquest), 1992-1993

It is a rare occasion and a joy to be able to present a monumental masterpiece of museum quality by the Danish artist Michael Kvium from his perhaps most important series from the early 1990s: "Arvtagerbillederne" (The Heir Images). Here, Kvium establishes and in earnest makes manifest with superb technical skill his deeply original circle of motifs. These motifs have since made his art both the most radical and at the same time broadest eye of his generation on human existence itself and the challenges of modern life in the 20th and 21st centuries.

Few contemporary artists are able to match Michael Kvium in his ability to anchor his work in the rapid flow of time with a weight that is partly due to a picturesque talent in using art history going back centuries but also due to a subject matter that is often just as classic and universal as it is contemporary and current. Kvium's works are not images of 'others', they are confrontational images of (often very unflattering) aspects of ourselves – and himself – that are intended to make us think further about the world, life and our ways of acting. Kvium's relentless focus on human stupidity and folly will probably always split the audience. Yet, it is still as if in the light of Kvium's growing popularity one could present a slight paraphrase of the proverb that says: 'you love the one that hurts you the most'. Kvium does not let his audience off easy.

With the suite of paintings called "Chóros", which was created in 1991 for the exhibition rooms of the New Carlsberg Glyptotek, and the following series of "Arvtagerbilleder" (Heir Images) where this work belongs, Kvium hits on what has since become his most iconic signature: human-like figures in the middle of mysterious actions and/or poses on an enclosed and black picturesque background. When speaking about the "series, the artist has told the art historian Lennart Gottlieb that a solid incentive was that he himself had become a father and with the series "tried (...) to create images that contained the biggest questions that he thought the son should also ask at some point in his life, the "Images of the Heir" was thus a 'a legacy to the future from the past' ". (Gottlieb p. 106).



Michael Kvium:
"Erobringsbillede"
(Picture of Con-
quest) from the series
"Arvtagerbilleder" (Heir
Images), 1992-1993.
In the collection of
Horsens Kunstmuseum.

In the collection at Horsens Art Museum, we find the related painting 'Handlingen' (The Action) from 1992. In this painting, a crippled figure is in the process of reversing and converting the biblical miracle, where water was turned into wine. The point could be the simple but also complex belief that man's dealings with nature are anything but a refinement of it. In "Erobringsbillede" (Picture of Conquest), a scowling, bellicose figure has seized the painter Carl Fredrik Hill's work "Flowering Fruit Tree" (1877). It is displayed sitting in a solitary spotlight like a trophy. That the chosen work of art is by Hill is without doubt symbolic. Hill (1849-1911) was a Swedish artist who until 1878, when he became incurably insane, painted predominantly bright, harmonious and idyllic images. After the onset of the disease, he changed style and painted, among other things, deformed human figures in mysterious landscapes that move between biblical floods and paradisiacal dreams.

"Erobringsbillede" (Picture of Conquest) can and should not be reduced to one clear meaning, but in light of the artist's entire production and the debate it most often creates with the audience, the work speaks almost autobiographically as a proclamation in a discussion that is guaranteed to have taken place often in front of a work containing a Kvium signature: Is it the artist and the art or the world portrayed in the art that is mad? In Kvium's art – and in "Erobringsbillede" (Picture of Conquest) in particular – the darkness exists as a reality right behind the light. Both in a literal and psychological sense.



622 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

"Erobringsbillede" (Picture of Conquest) from the series "Arvtagerbilleder" (Heir Images), 1992-1993. Signed, titled and dated on the reverse. 165 x 190 cm. Unframed.

Literature: Claus Hagedorn-Olsen: "Michael Kvium: Kunsten til Sygdom" (The Art to Sickness), 1993, catalogue for the below mentioned exhibitions, ill. full page in colours p. 49, mentioned p. 18.

Literature: "Michael Kvium", Galerie Faurschou, Copenhagen, 1995, ill. full page in colours p. 73.

Literature: Lennart Gottlieb: "Michael Kvium - Malerier og motiver", Copenhagen, 2001, ill. full page in colours p. 110.

Literature: Gitte Ørskou: "Michael Kvium. A retrospective", Scheidegger & Spiess AG Verlag, Zürich Switzerland 2020, ill. p. 58.

Exhibited: "Michael Kvium: Kunsten til Sygdom", Galleri F 15, Moss, Norway,

4 December, 1993 - 30 January, 1994.

Exhibited: "Michael Kvium: Kunsten til Sygdom", Horsens Kunstmuseum, Denmark,

19 February - 17 April, 1994.

Exhibited: "Michael Kvium: Kunsten til Sygdom", Nordiskt Konstcentrum, Sveaborg, Finland,

28 April - 5 June, 1994.

Exhibited: "Circus Humanus", ARoS Aarhus Kunstmuseum, Aarhus,

15 November, 1997 - 18 January, 1998, ill. in the catalogue p. 17.

Exhibited: "Michael Kvium - Jaywalking Eyes", ARoS Aarhus Kunstmuseum, Aarhus,

28 January - 17 April, 2006, ill. full page in colours p. 87.

Exhibited: "Michael Kvium in China", Shenzhen Guan Shanyue Art Museum, China,

25 January - 22 February, 2008.

Exhibited: "Intruder's Eyes", The Today Art Museum, Beijing, China, 9 March - 6 April, 2008.

Exhibited: "Nuancer af sort" (Nuances of Black), Ordrupgaard and Vejle Kunstmuseum,

22 May - 29 August, 2010 and 18 September - 28 November, 2010.

Provenance: Galleri Susanne Ottesen, Copenhagen.

Provenance: Private collection, Denmark.

Provenance: Bruun Rasmussen Auctioneers, auction 707, Copenhagen, April, 2002, cat. no. 418.

Provenance: Private collection, Denmark.

In addition "Erobringsbillede" (Picture of Conquest) has been exhibited in Oslo, Glasgow, London, Switzerland and Gothenburg.

DKK 800,000 / € 110,000



622



623

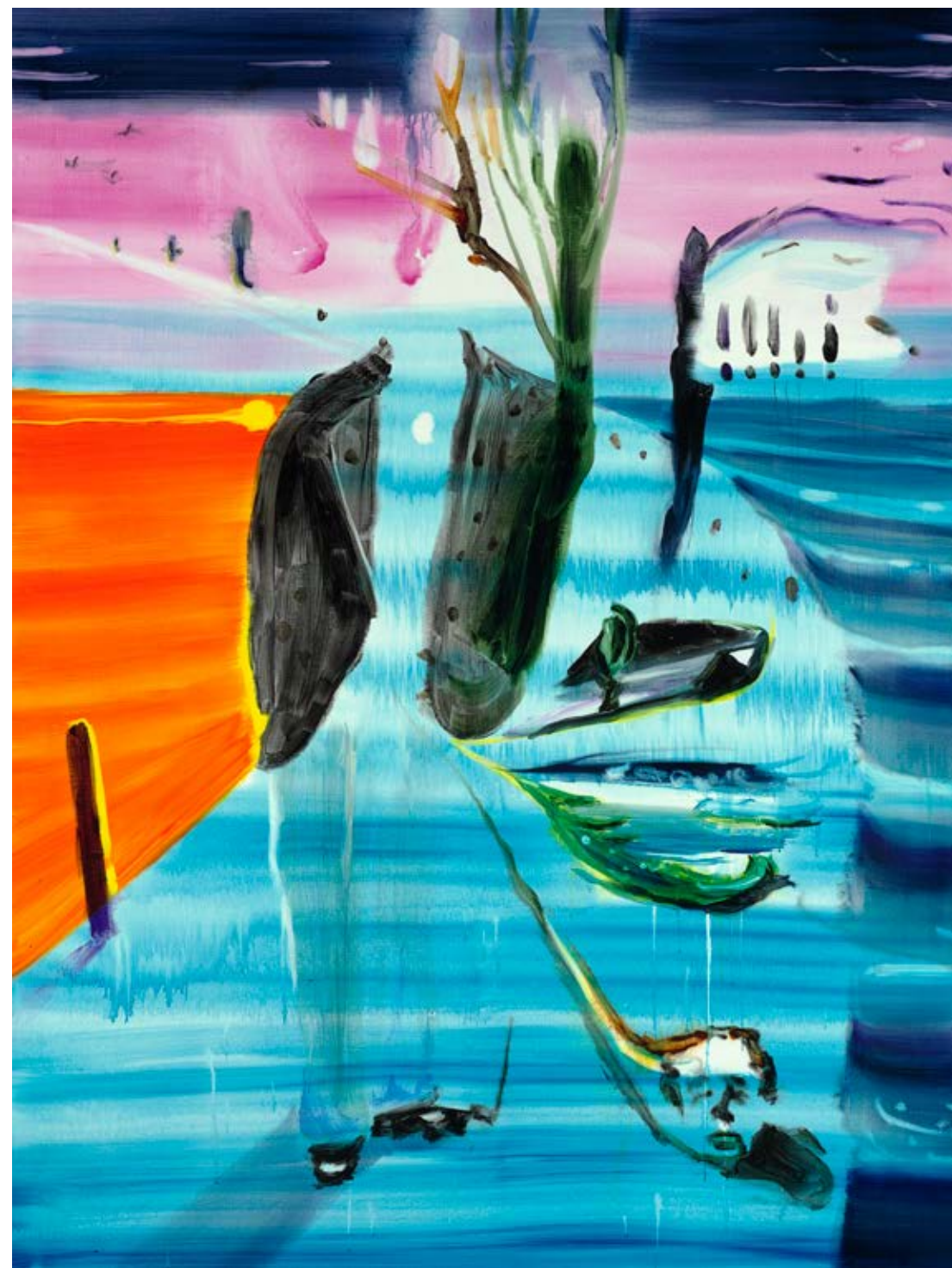
623 ^{ARR}

LARS NØRGÅRD

b. Aalborg 1956

"Ceniko", 2018. Signed, titled and dated on the reverse. Oil and acrylic on canvas. 150 x 150 cm. Unframed.

DKK 50,000–60,000 / € 6,700–8,050



624

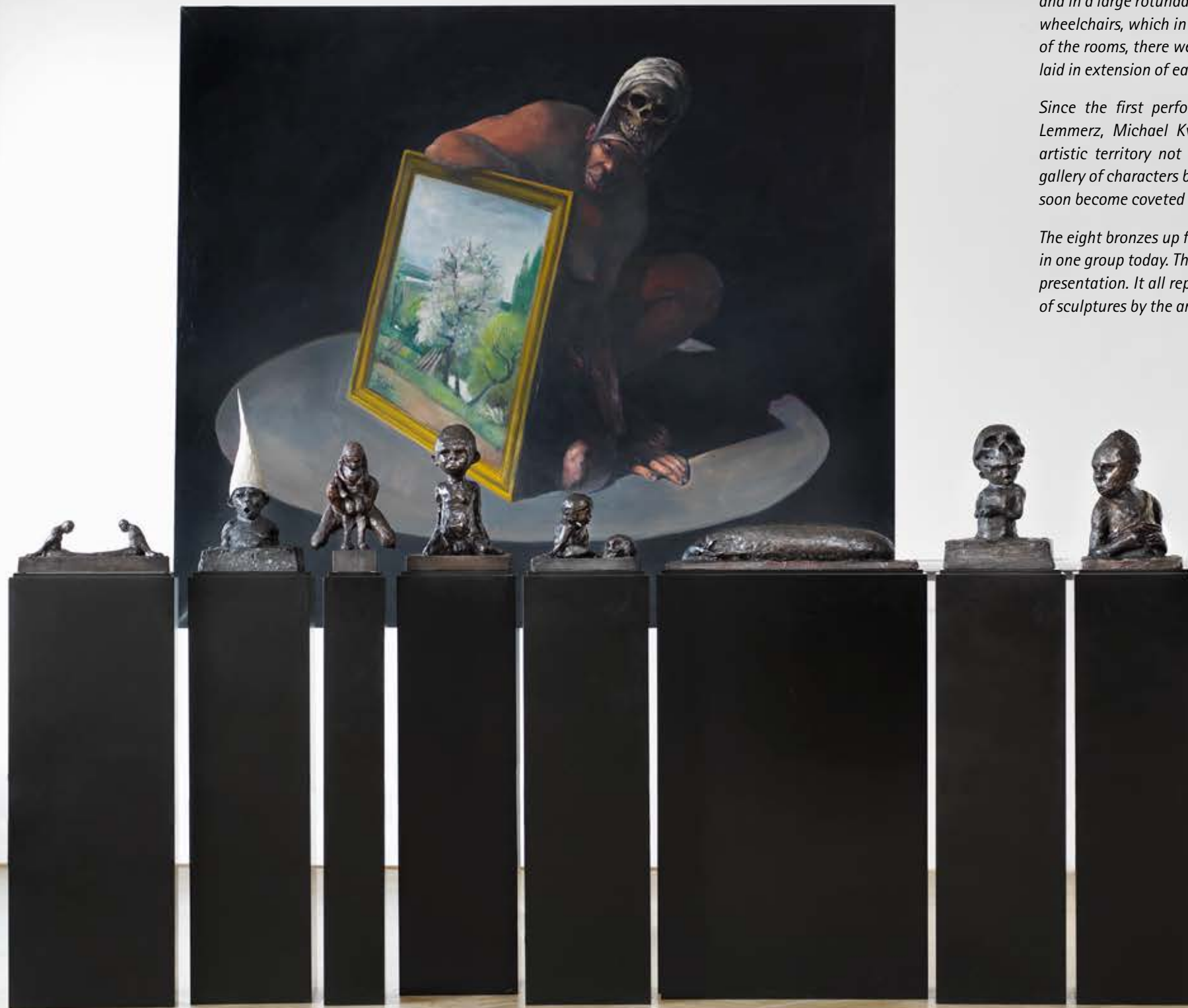
624 ^{ARR}

JOHN KØRNER

b. Aarhus 1967

"Daddy's Walk", 2007. Signed and dated on the reverse. Acrylic on canvas. 240 x 180 cm. Unframed.

DKK 125,000–150,000 / € 17,000–20,000



Michael Kvium is without a doubt best known for his paintings, but already at an early stage of his career he began to incorporate sculptures and installations in his work method.

Even during his first major solo exhibition "Cirkus humanus" at Aarhus Art Museum in 1997 he enthusiastically experimented with three-dimensional elements: large, connected puppets made of foam were hung from the ceiling, and in a large rotunda, videos were shown with muscular dystrophy patients in wheelchairs, which in a refined way made the visitor the viewed object. In one of the rooms, there were 2,000 small cast-iron eggs placed on enormous mats laid in extension of each other.

Since the first performance videos, made in collaboration with Christian Lemmerz, Michael Kvium has persistently explored an increasingly larger artistic territory not rooted in painting. In the mid-1990s, his well-known gallery of characters began to manifest itself in well-made bronzes that would soon become coveted collector's items.

The eight bronzes up for auction are as far as we know the only ones that exist in one group today. The custom-made podiums ensure a consistent and unique presentation. It all represents a rare chance to acquire an extensive collection of sculptures by the artist.



A



B



C



D



E



F

625^{ARR}

MICHAEL KVIUM

b. Horsens 1955

A unique collection of eight sculptures:

- A: "Sculpture I", 1995. Signed MK, EA/2. Patinated bronze. H. 20 cm. L. 10 cm. D. 25 cm.
 B: "Sculpture II", 1995. Signed Kvium 1/6. Patinated bronze. H. 32 cm. L. 20 cm. D. 28 cm.
 C: "Sculpture III", 1995. Signed. K, 3/8. Patinated bronze. H. 36 cm. L. 24 cm. D. 24,5 cm.
 D: "Sculpture IV", 1995. Signed MK, 10/12. Patinated bronze. H. 12.5 cm. L. 34 cm. D. 7 cm.
 E: Untitled. Signed MK 02, 6/8. Patinated bronze. H. 34 cm. L. 25.5 cm. D. 23.5 cm.
 F: Untitled. Signed MK 02, 5/8. Patinated bronze. H. 44 cm. L. 23 cm. D. 25 cm.
 G: Untitled. Signed MK 03, 1/8. Patinated bronze. H. 34 cm. L. 23 cm, D. 27 cm.
 H: "Sculpture VIII". Signed MK 2003 1/8. Patinated bronze. H. 12 cm. L. 60 cm. D. 20 cm.

Custom made black lacquered podiums are included.

Provenance: Private collection, Denmark.

DKK 1,200,000–1,500,000 / € 160,000–200,000



G



H

625



626

626 ^{ARR}

KATHRINE ÆRTEBJERG

b. Sorø 1969

"Udenfor, indeni" (Outside, inside) or "Nature had caught her, She had become a piece of nature", 2007. Signed, titled and dated on the reverse. Oil on canvas. 108 x 150 cm.

DKK 125,000–150,000 / € 17,000–20,000



627

627 ^{ARR}

PETER MARTENSEN

b. Odense 1953

"Overværelse" (Attendance), 1997. Signed, titled and dated on the reverse. Oil on canvas. 190 x 250 cm.

DKK 75,000–100,000 / € 10,000–13,500



628

628 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Sculpture, 1995. Signed PK, 31/35. Bronze.
18 x 13 x 8 cm.

*Literature: Poul Erik Tøjner: "Per Kirkeby Skulptur",
Copenhagen, 2005, PKM 74.*

DKK 30,000–40,000 / € 4,050–5,400

629 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK Læsø, 02. Watercolour on
paper. Sheet size 42 x 29 cm.

DKK 25,000–30,000 / € 3,350–4,050



629



630

630 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 99. Gouache on paper. Sheet
size 50 x 65 cm.

Provenance: Galleri Bo Bjerggaard, Copenhagen.
DKK 40,000–50,000 / € 5,400–6,700



631

631 ^{ARR}

PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 79. Pencil and watercolour
on paper. Sheet size 48 x 36 cm.

Provenance: Galleri Susanne Ottesen, Copenhagen.
Acquired here by the present owner.

DKK 20,000–25,000 / € 2,700–3,350



632

632 ^{ARR}

OLE AHLBERG

b. Copenhagen 1949

"Kvinde i park-idyllisk version" (Woman in park-idyllic version).

Signed Ahlberg 1997. Oil on canvas. 110 x 90 cm.

DKK 80,000–100,000 / € 11,000–13,500



633

633 ^{ARR}

POUL ANKER BECH

b. Taars 1942, d. 2009

"Ikke se, ikke høre, ikke vide" (Not see, not hear, not know), 1994. Signed Bech; signed, titled and dated on the reverse. Oil on canvas. 92 x 132 cm.

Provenance: Acquired at Galerie Egelund, Copenhagen, 1996.

DKK 150,000–200,000 / € 20,000–27,000



634

634^{ARR}
AUGUSTE HERBIN

b. Quiévy 1882, d. Paris 1960

"Sice". Signed Herbin 1950. Gouache on paper. Sheet size 29 x 23.5 cm.

Provenance: Galerie Denise René, Paris, 1954.

Provenance: From the collection of painter and graphic artist Berta Grete Countess Moltke-Huitfeldt, Copenhagen.

We have contacted M. Laurent Claisse prior to the auction in order to issue a certificate to follow this lot. DKK 75,000–100,000 / € 10,000–13,500

635^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Drawing in iron, 1949. Unsigned. Wall sculpture. Black painted iron. 89 x 32 x 35 cm.

Literature: Sigurd Schultz: "Essay om kunst. Fra Thorvaldsen til atomalderen", Borgen, ill.

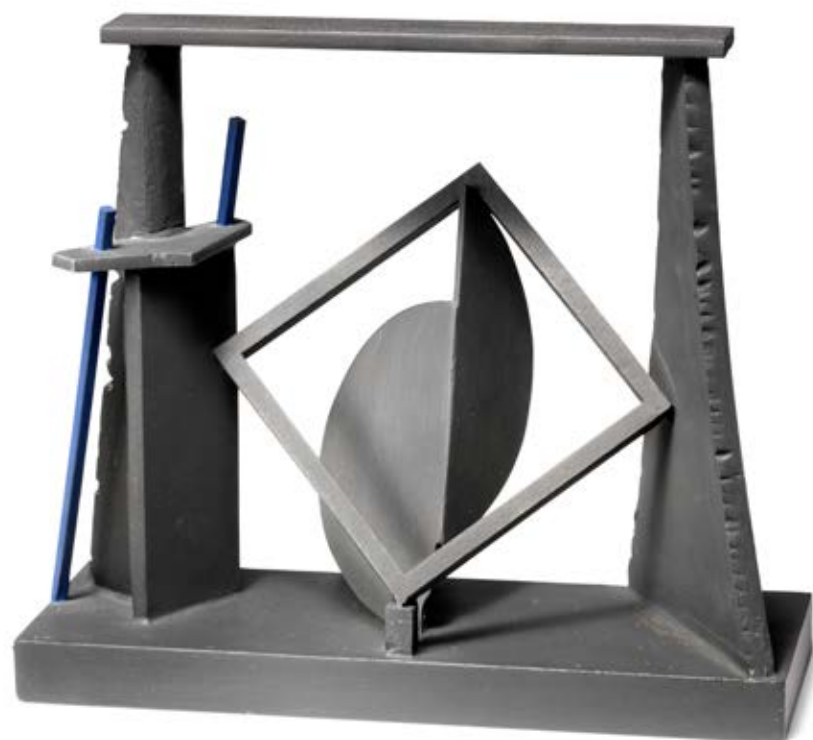
Provenance: Private collection, Denmark.

"Drawings in Iron" are interesting examples of Robert Jacobsen's desire to remain inquisitive in relation to space – here perceived as a movement that is solidified from the surface of the wall and in relation to the space. The shadow play of the iron reliefs on the wall become part of the experience of the space.

DKK 300,000–350,000 / € 40,500–47,000



635



636

636^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled. Signed RJ. Black and blue patinated iron.
H. 30 cm. W. 35 cm. D. 12.5 cm. Total H. incl.
wooden plinth 140 cm.

*Provenance: Galerie Birch, Copenhagen. Acquired here
by the present owner.*

DKK 50,000–60,000 / € 6,700–8,050

637^{ARR}

RICHARD MORTENSEN

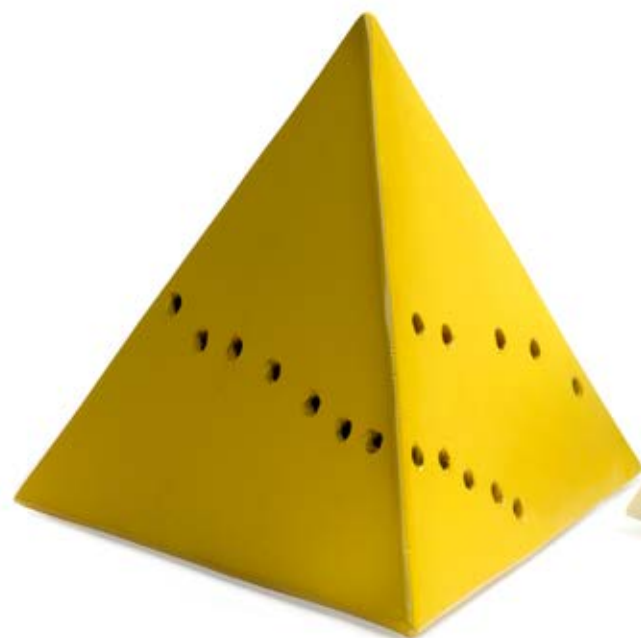
b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Zonza" - "Un ordre visuel arraché au chaos", 1977.
Signed, titled and dated on the reverse. Oil on
canvas. 130 x 97 cm.

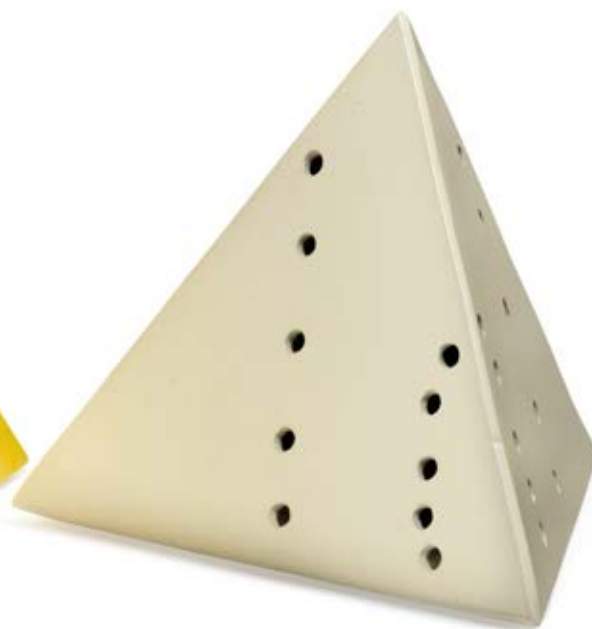
DKK 200,000–250,000 / € 27,000–33,500



637



638



639

638^{ARR}

LUCIO FONTANA

b. Rosario, Argentina 1899, d. Varese 1968

"Piramide", c. 1967. Signed L. Fontana, AP. Ed: Sergio Tosi, Milano. Edition 50 (+ 20 AP). Yellow lacquered metal, with holes. H. c. 13 cm.

Literature: Ruhé & Rigo M-6.

DKK 25,000–30,000 / € 3,350–4,050

639^{ARR}

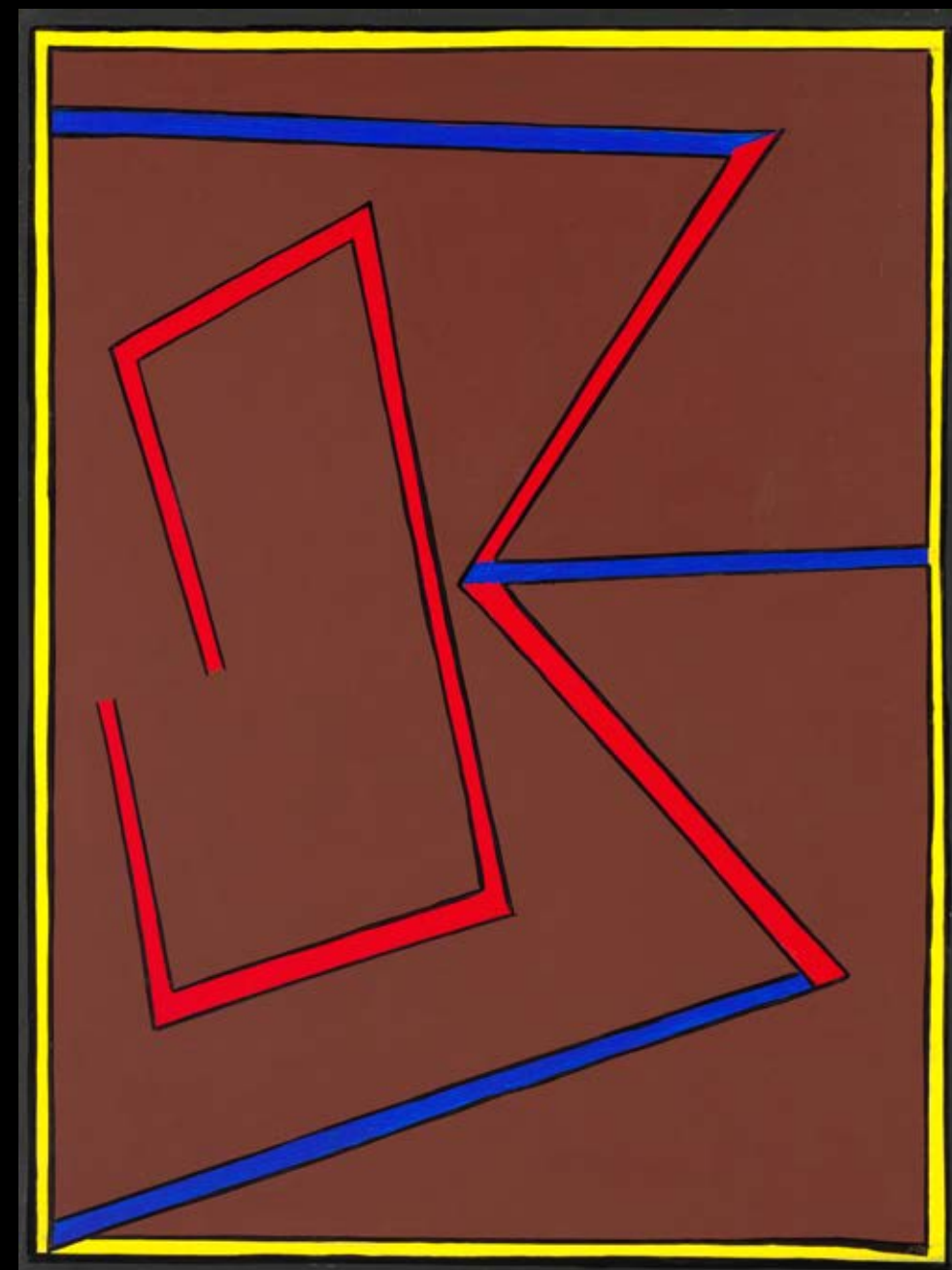
LUCIO FONTANA

b. Rosario, Argentina 1899, d. Varese 1968

"Piramide", c. 1967. Signed L. Fontana, AP. Edition: Sergio Tosi, Milano. Edition 50 (+20 AP). White lacquered metal, with holes. H. c. 13 cm.

Literature: Ruhé & Rigo M-6.

DKK 25,000–30,000 / € 3,350–4,050



640

640

RICHARD MORTENSEN

b. Copenhagen 1910, d. Kirke Hyllinge 1993

"Tamaris", late 1960s. Unsigned. Inscribed on the stretcher "Tamaris". Variation over "Opus Tamaris No. 7, 1951 (ref. Jan Würtz Frandsen Vol. II, fig. 579). Oil on canvas. 116 x 87 cm.

Literature: Jan Würtz Frandsen: "Richard Mortensen. Erindringsens år 1958–1993. Ting og tegn. II: Billedet", Copenhagen, 2001, fig. 280, ill. p. 190.

DKK 200,000–225,000 / € 27,000–30,500



641

641 ^{ARR}

JORDY KERWICK

b. Melbourne 1982

"Apalachian Philosophies" (S. Freecon. Holy Ghost People), 2019. Signed and dated on the reverse. Oil, oil stick, acrylic, collage and enamel on canvas. 100 x 80 cm.

Provenance: Rachael McCully & Jordy Kerwick: "Me & You & You & You", Andenken Gallery, Amsterdam, 2019, ill. full page in the exhibition catalogue.

Provenance: Private collection, Denmark.

Immediate and straightforward. This is how the soon-to-be-40-year-old Jordy Kerwick's colourful and somewhat naively painted still lifes and representations of tigers and snakes might appear. The self-taught Aus-

tralian artist makes no secret of the fact that he draws much of his inspiration from his daily life, which he shares with his wife and artist colleague Ces McCully and the couple's two children in the south of France. Like several of the CoBrA artists, the rising artist mentions his children as his primary source of inspiration. Kerwick started painting after feeling stressed for a long period, and since then he has reportedly not let go of the brushes – driven by an immediate joy of painting and experimenting with materiality and textures. Jordy Kerwick has participated in several group exhibitions in Munich, Cologne, Sydney and Denmark. His international breakthrough truly came about when leading art collectors spotted his work, and today he is represented in leading galleries all over the world.

DKK 600,000–800,000 / € 80,500–110,000



642

642
DAI HAIYING
(TAI HOI-YING)

b. Guangdong 1946

"The Wall", 1977-1979. Signed, titled and dated on the reverse. Oil and acrylic on canvas. 126 x 110 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 35,000-40,000 / € 4,700-5,400



643

643
DAI HAIYING
(TAI HOI-YING)

b. Guangdong 1946

"Corridor", Paris 1978-79. Signed, titled and dated on the reverse. Oil and acrylic on canvas. 172 x 140 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 40,000-50,000 / € 5,400-6,700



644

644^{ARR}
YASSE TABUCHI

b. Kitakyushu, Japan 1921, d. Vauhallaan 2009

"L'espace encerclée", 1961. Signed Yasse Tabuchi 61; signed, titled and dated on the reverse. Oil on canvas. 100 x 74 cm.

DKK 80,000-100,000 / € 11,000-13,500

645

AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled. Signed with the artist's stamp and inscribed on a label on the reverse AR000006. Acrylic on corrugated cardboard. Sheet size 22 x 55 cm.

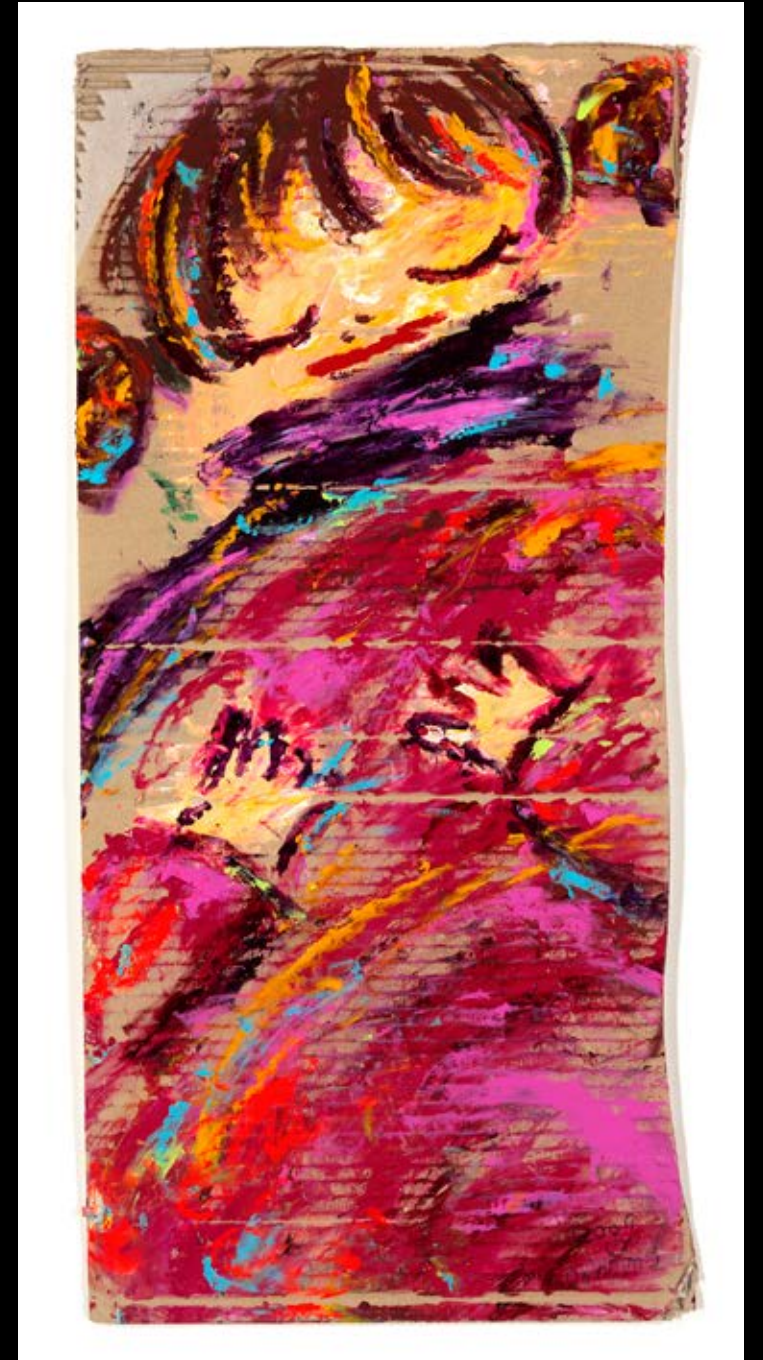
Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 300,000–400,000 / € 40,500–54,000



645



646

646

AYAKO ROKKAKU

b. Chiba, Japan 1982

Untitled, 2007. Signed with the artist's stamp and inscribed on a label on the reverse AR07-115. Acrylic on corrugated cardboard. Sheet size 70 x 32.5 cm.

Provenance: Galerie Delaive, Amsterdam, The Netherlands.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark. Acquired from the above in 2007.

DKK 500,000–600,000 / € 67,000–80,500

647

YUICHI HIRAKO

b. 1982, lives and works in Tokyo

“Memories of My Garden/Instruction”, 2011. Signed and dated on the reverse. Acrylic on canvas. 160 x 160 cm. Unframed.

Provenance: Galleri Christoffer Egelund, Copenhagen. Acquired here by the present owner.
DKK 500,000–600,000 / € 67,000–80,500

Yuichi Hirako has exhibited a number of times at Gallery Christoffer Egelund in Copenhagen, from where the work was purchased by the present owner. Hirako is represented at a number of internationally renowned museums and has also received several awards in recent years.

In Hirako's picturesque fairy tale world, human figures are dissolved in an all-encompassing forest and natural cosmos. Here, hierarchies between man and nature are blurred, and new hybrid universes emerge instead. An example of this can also be seen in the recurring character in Hirako's artwork: A human figure with a face resembling a tree, which can also be found in the two works up for auction.

Hirako's paintings not only depict the meeting between the forces of nature and human nature, but also depict Western and Eastern views of nature and culture. Hirako examines man's ideals for and ideas of the cultivated and the wild – and lets the viewer meet nature in new ways.



647



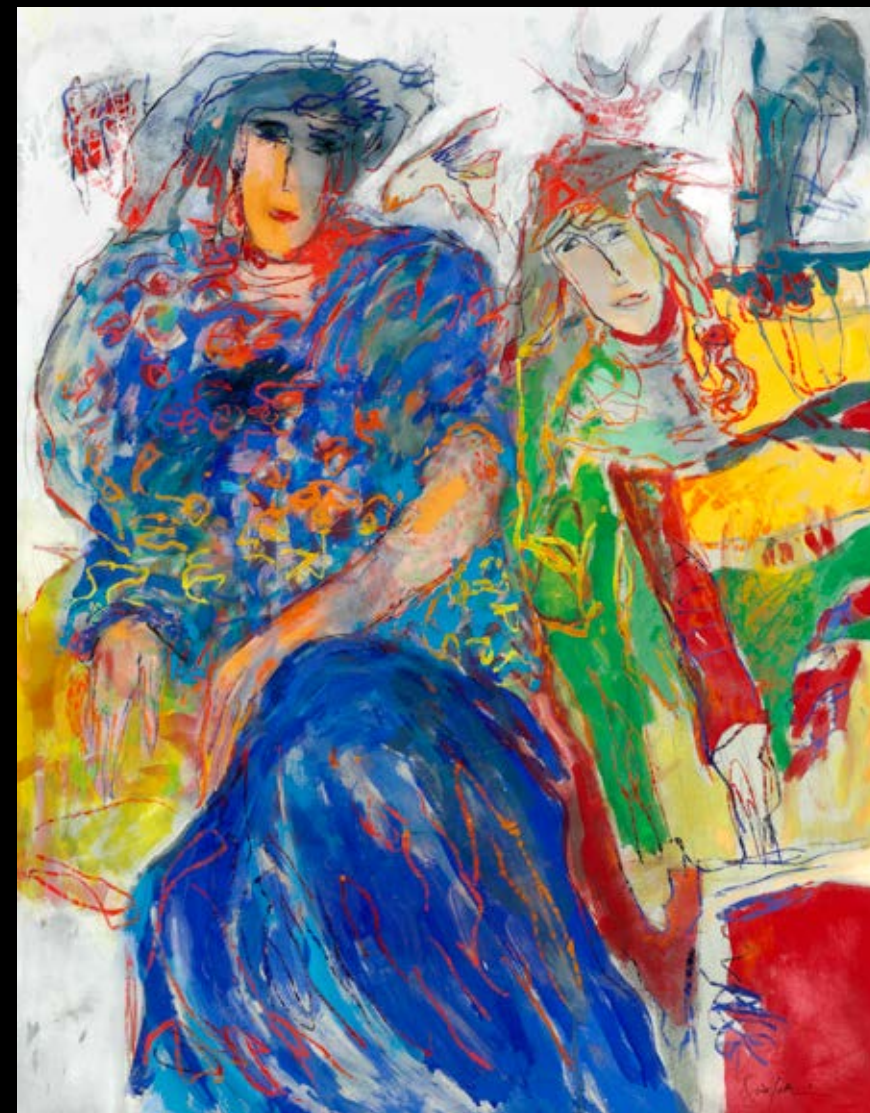
648

648 ^{ARR}
YASSE TABUCHI

b. Kitakyushu, Japan 1921, d. Vauhallaan 2009

"La forêt en eruption" (The erupting forest), 1983.
Signed t; signed, titled and dated on the reverse.
Oil and gold paint on canvas. 92 x 73 cm.

DKK 30,000–40,000 / € 4,050–5,400



649

649 ^{ARR}
GINA PELLÓN

b. Cienfuegos, Cuba 1926, d. Paris 2014

"Extasis" (Ecstasy), 1999. Signed Gina Pellon; dated on
the reverse. Oil on canvas. 146 x 113 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

DKK 60,000–80,000 / € 8,050–11,000



650

650 ^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Picador", 1952. Inscribed "Edition Picasso". Pitcher. Red earthenware with black glaze. Edition 500. H. 14 cm.

Literature: Ramié 162.

DKK 25,000–30,000 / € 3,350–4,050



651

651 ^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Têtes", 1956. Stamped "Edition Picasso", "Madoura Plein Feu". Pitcher. Faience with decoration in black glaze. Edition 500. H. 13 cm.

Literature: Ramié 367.

DKK 40,000–50,000 / € 5,400–6,700



652

652 ^{ARR}
PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

"Paysage", 1953. Stamped on the reverse "Edition Picasso", "Madoura Plein Feu". Faience dish with decoration in relief and glaze. Edition 200. 31 x 39 x 4 cm.

Literature: Ramié 204.

DKK 60,000–75,000 / € 8,050–10,000



653

653 ^{ARR}
JORDY KERWICK

b. Melbourne 1982

"Viking", 2018. Signed on the reverse Jordy with dedication.
Oil, oil stick, acrylic and charcoal on canvas. 61 x 50 cm.

Provenance: Acquired directly from the artist by the present owner.

Provenance: Private collection, Denmark.

DKK 400,000–500,000 / € 54,000–67,000



654

654 ^{ARR}
JORDY KERWICK

b. Melbourne 1982

"This song is about you", 2017. Signed, titled and dated on the reverse. Oil, oil stick and acrylic on canvas. 50 x 40 cm.

Provenance: Acquired directly from the artist by the present owner

Provenance: Private collection, Denmark.

DKK 400,000–500,000 / € 54,000–67,000



655

655 ^{ARR}

GERARDO CHAVEZ LOPEZ

b. Trujillo, Peru 1937

Untitled. Signed Chavez 79. Oil on canvas. 150 x 171 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 60,000–75,000 / € 8,050–10,000

656 ^{ARR}

WIFREDO LAM

b. Sagua-la-Grande 1902, d. Paris 1982

Untitled. Signed Wifredo Lam St. Gallen 10-11-1978.

Pastel on paper. 30 x 42 cm.

A certificate issued by Mr. Eskil Lam, the artist's son, will accompany the lot.

Exhibited: Galerie Moderne, Silkeborg, Denmark.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050

657 ^{ARR}

ANTONIO SAURA

b. Huesca 1930, d. Cuenca 1998

"Auto de fe". Signed Saura 85. Oil and lacquer paint on bookcover laid down on board.

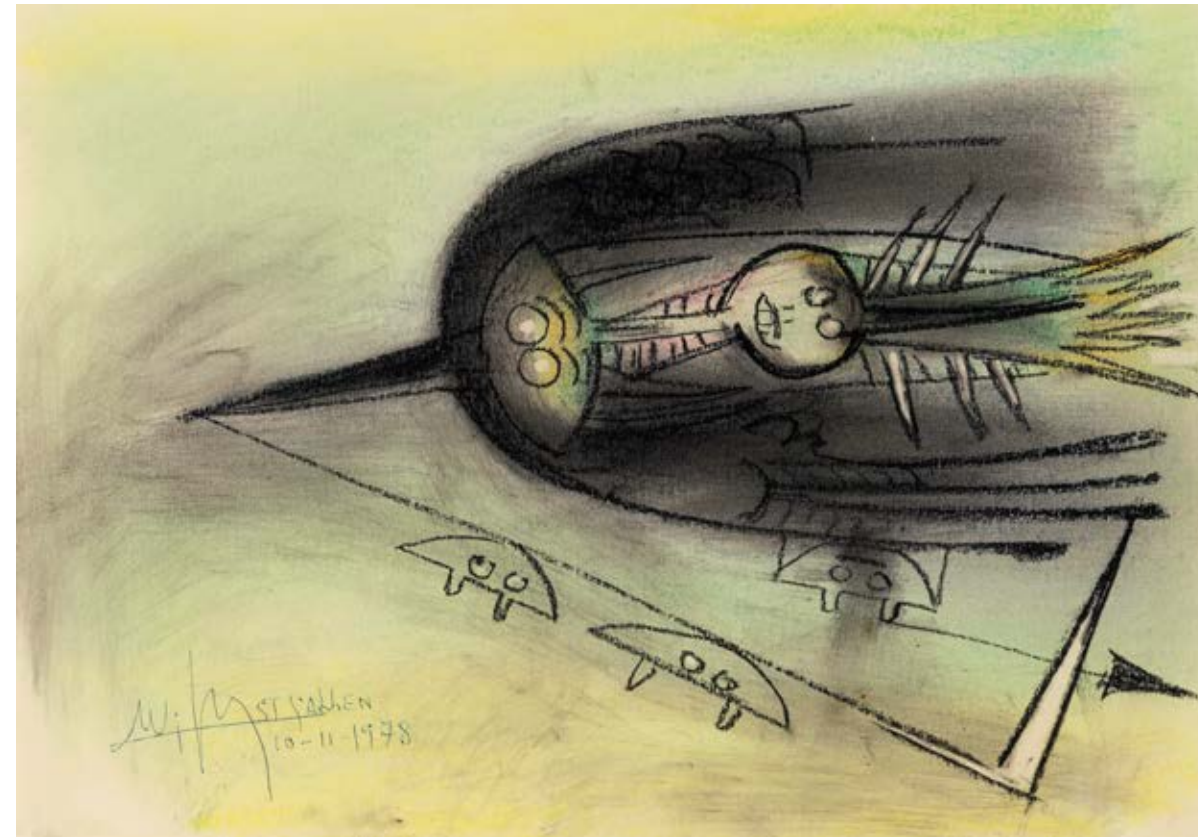
28 x 63 cm.

Provenance: Galerie Stadler, Paris.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 75,000–100,000 / € 10,000–13,500



656



657



658

658
DAI HAIYING
(TAI HOI-YING)

b. Guangdong 1946

"Near the window", 1980. Signed, titled and dated on the reverse. Oil on canvas. 100 x 65 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 25,000–30,000 / € 3,350–4,050

659
DAI HAIYING
(TAI HOI-YING)

b. Guangdong 1946

"Playground", 1979. Signed, titled and dated on the reverse. Oil and acrylic on canvas. 81 x 116 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 25,000–30,000 / € 3,350–4,050



659



660

660^{ARR}
YASSE TABUCHI

b. Kitakyushu, Japan 1921, d. Vauhallaan 2009

Untitled. Signed Yasse Tabuchi 61; signed and dated on the reverse. Oil on canvas. 97 x 130 cm.

Provenance: Galerie Birch, Copenhagen.

DKK 200,000–250,000 / € 27,000–33,500

661

YUICHI HIRAKO

b. 1982, lives and works in Tokyo

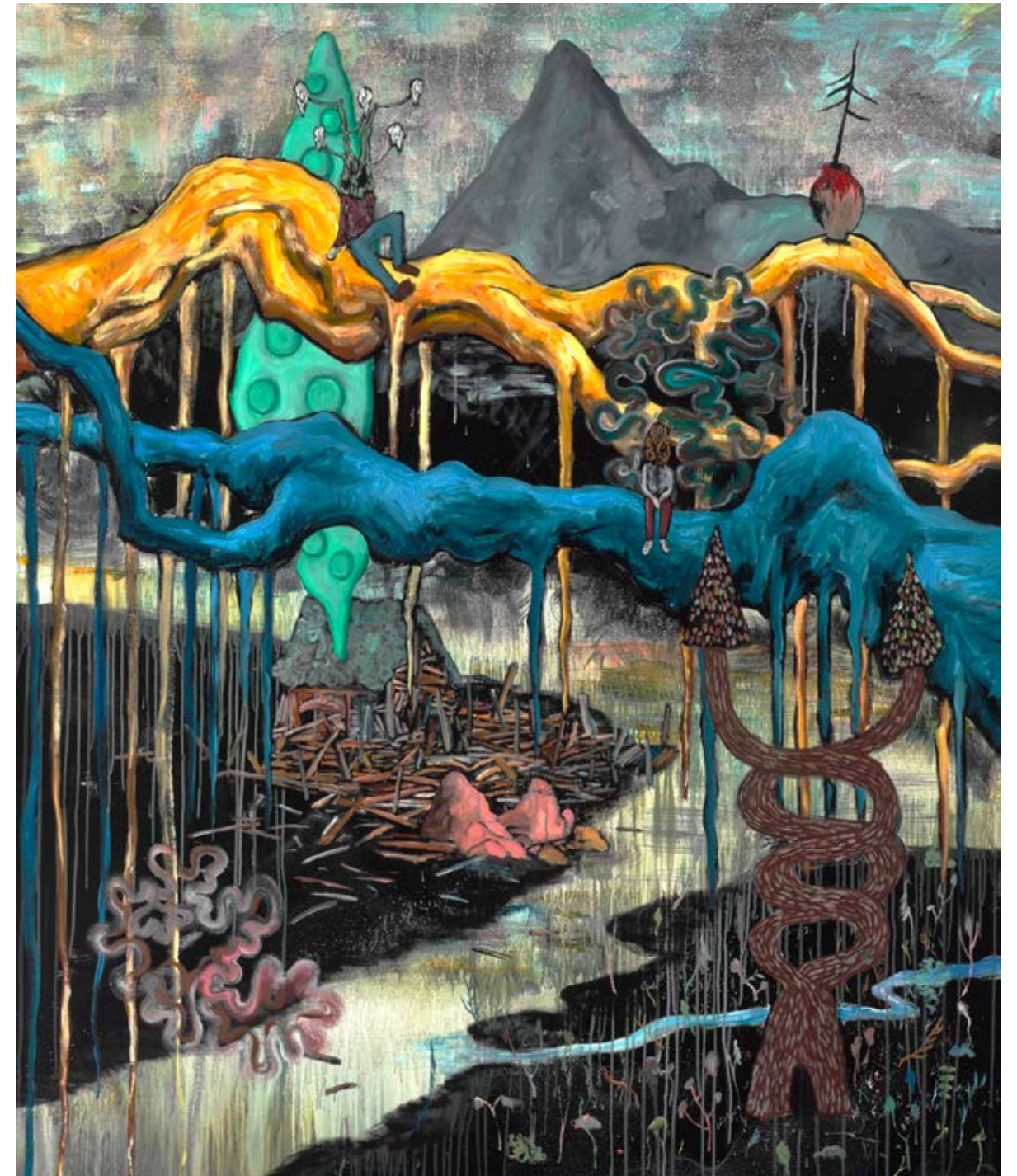
"Phenomenon 6", 2014. Signed and dated on the reverse. Acrylic on canvas.
194 x 162 cm. Unframed.

Provenance: Galleri Christoffer Egelund, Copenhagen. Acquired here by the present owner.
DKK 500,000–600,000 / € 67,000–80,500

Yuichi Hirako has exhibited a number of times at Gallery Christoffer Egelund in Copenhagen, from where the work was purchased by the present owner. Hirako is represented at a number of internationally renowned museums and has also received several awards in recent years.

In Hirako's picturesque fairy tale world, human figures are dissolved in an all-encompassing forest and natural cosmos. Here, hierarchies between man and nature are blurred, and new hybrid universes emerge instead. An example of this can also be seen in the recurring character in Hirako's artwork: A human figure with a face resembling a tree, which can also be found in the two works up for auction.

Hirako's paintings not only depict the meeting between the forces of nature and human nature, but also depict Western and Eastern views of nature and culture. Hirako examines man's ideals for and ideas of the cultivated and the wild – and lets the viewer meet nature in new ways.



661



662

662 ^{ARR}
DAVID SPILLER

b. Great Britain 1942, d. s.p. 2018

"Stand by me" (Huckleberry-Ruff-Astro), 1994. Signed, titled and dated on the reverse. Oil on canvas. 152 x 213 cm. Unframed.

Provenance: Galerie Moderne, Silkeborg, Denmark. Acquired here by the present owner. DKK 100,000–150,000 / € 13,500–20,000

663 ^{ARR}
JORDY KERWICK

b. Melbourne 1982

Untitled, 2018. Signed and dated on the reverse. Oil, acrylic, spray paint and collage on canvas. 76 x 60 cm.

Provenance: Private collection, Denmark.

DKK 500,000–600,000 / € 67,000–80,500



663

664 ^{ARR}

MICHAEL SIMPSON

b. Dorset 1940, Lives and works in Wiltshire

"Untitled (Confessional)", July-August 2015. Signed, titled and dated on the reverse. Mixed media on canvas. 282 x 160 cm. Unframed.

Provenance: David Risley Gallery, Copenhagen.

Provenance: Private collection, Copenhagen. Acquired from the above in 2015.

DKK 150,000–200,000 / € 20,000–27,000

In the series of large-scale works entitled "Confessional", Michael Simpson works with the confessional as a motif and theme. His idiom takes its starting point in a contemporary context, but he also finds inspiration and creates connections between different time periods' artistic traditions, such as the Flemish Renaissance and the Baroque period.

In the work here, the confessional becomes the focus of an investigation of modern spirituality – painted and processed in a strong minimalistic expression. The work can be seen as an investigation of the meeting between figuration and abstraction, space and surface.



664



665

665 ^{ARR}
VILHELM BJERKE-PETERSEN
 b. Frederiksberg 1909, d. Halmstad, Sweden 1957
 "Sommernat" (Summer night). Signed v.b.p 43. Oil on canvas. 120 x 60 cm.
 DKK 50,000–60,000 / € 6,700–8,050



666

666 ^{ARR}
VILHELM BJERKE-PETERSEN
 b. Frederiksberg 1909, d. Halmstad, Sweden 1957
 Surreal landscape. Signed v.b.p. 36. Oil on canvas. 60 x 74 cm.
 DKK 30,000–40,000 / € 4,050–5,400



667

667 ^{ARR}
WILHELM FREDDIE
 b. Copenhagen 1909, d. s.p. 1995
 Still life with standing figure. Signed Freddie, Juni 1952. Oil on board. 21 x 28 cm.
Provenance: Upholsterer and saddler Einer Poulsen, Copenhagen, who had a workshop in Nyhavn and later Boltens Gaard. Received directly from the artist, since inherited from the family and not previously offered for sale. DKK 40,000–50,000 / € 5,400–6,700



668

668 ^{ARR}
VILHELM BJERKE-PETERSEN
 b. Frederiksberg 1909, d. Halmstad, Sweden 1957
 Surreal composition. Signed v.b.p. 38. Oil on canvas. 61 x 50 cm.
Exhibited: Halvorsen, Oslo, 1938.
Exhibited: Amager Kunstforening, Tårnby Rådhus. DKK 30,000–40,000 / € 4,050–5,400



669

669^{ARR}

FRANCISKA CLAUSEN

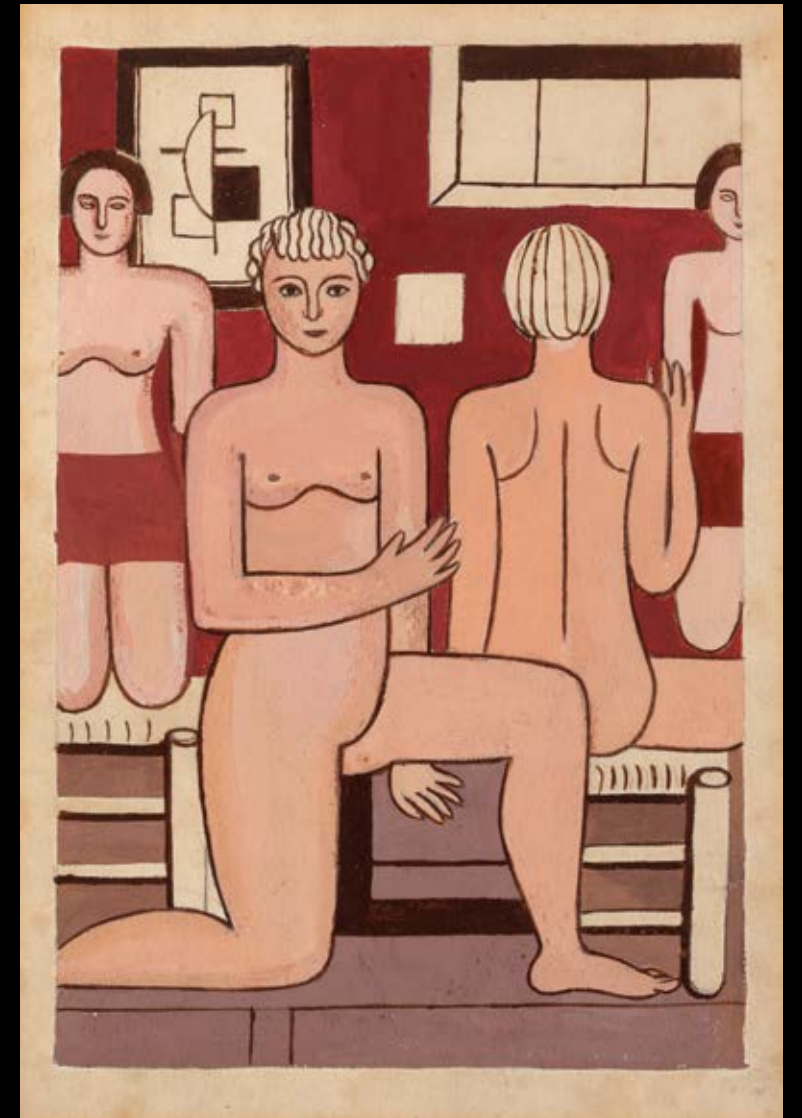
b. Aabenraa 1899, d. s.p. 1986

Still life. Signed Franciska Clausen 1923. Preliminary work for "Grammofonpladen" (The Gramophone Record) from the same year. Gouache on paper. Sheet size 23 x 30 cm.

Exhibited: "Franciska Clausen", Randers Kunstmuseum, 1984, cat. no. 15.

Provenance: Private collection, Denmark.

DKK 60,000–75,000 / € 8,050–10,000



670

670^{ARR}

FRANCISKA CLAUSEN

b. Aabenraa 1899, d. s.p. 1986

The models, Académie Moderne, Paris, Spring 1924.

Unsigned. Gouache on paper. Visible size 24 x 16 cm.

Provenance: Private collection, Denmark.

DKK 100,000–125,000 / € 13,500–17,000



671

671 ^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Figure, Paris 1960s. Signed on the reverse R.J. Iron. Mounted on a painted board. 55 x 25 cm.

DKK 40,000–50,000 / € 5,400–6,700

672 ^{ARR}

TOM KRØJER

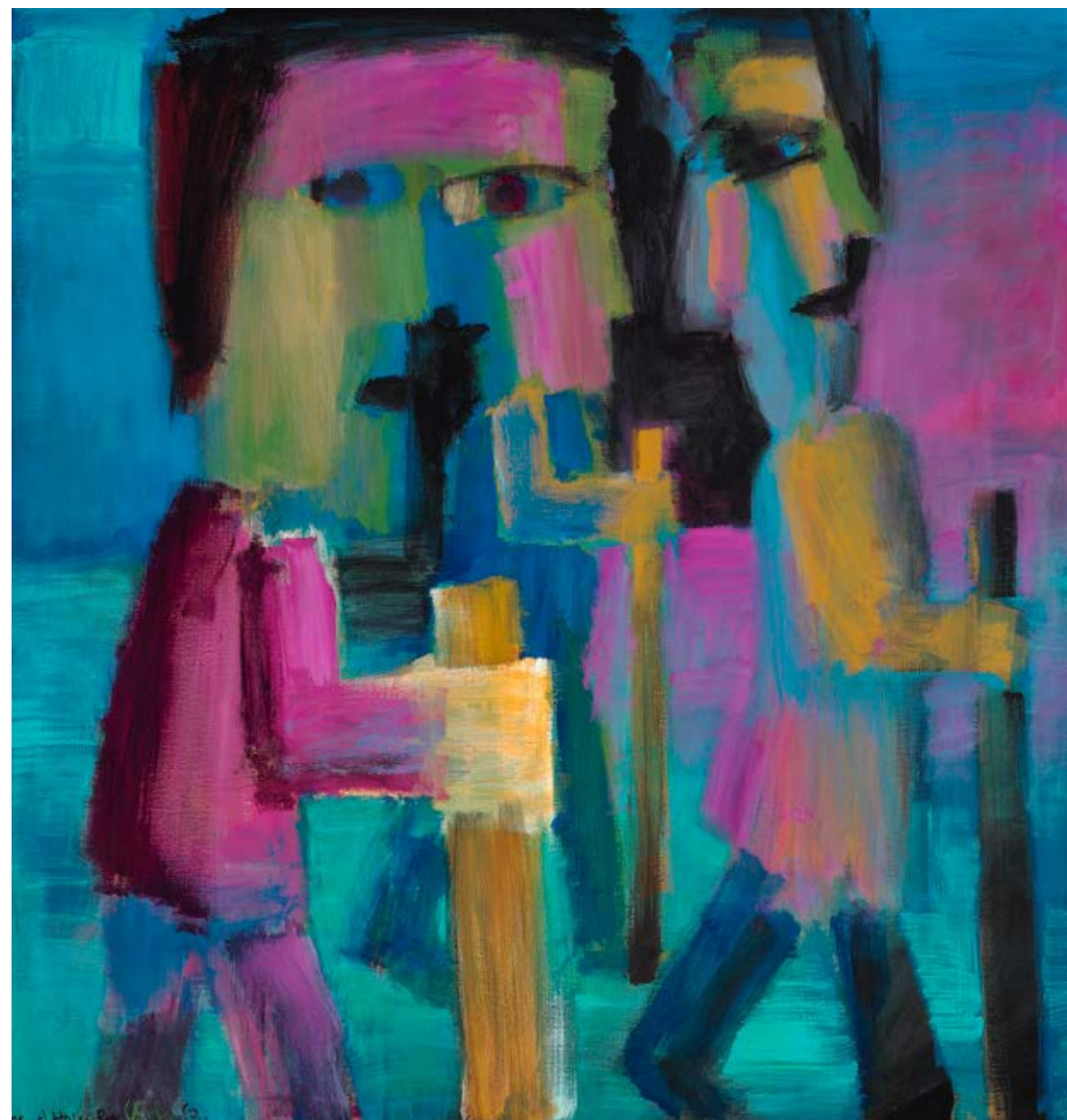
b. Frederikssund 1942, d. Copenhagen 2015

Untitled. Signed Krøjer 1976. Oil on canvas. 133 x 133 cm.
Exhibited: Å-Udstillingen, 1976, cat. no. 70.

DKK 20,000–25,000 / € 2,700–3,350



672



673

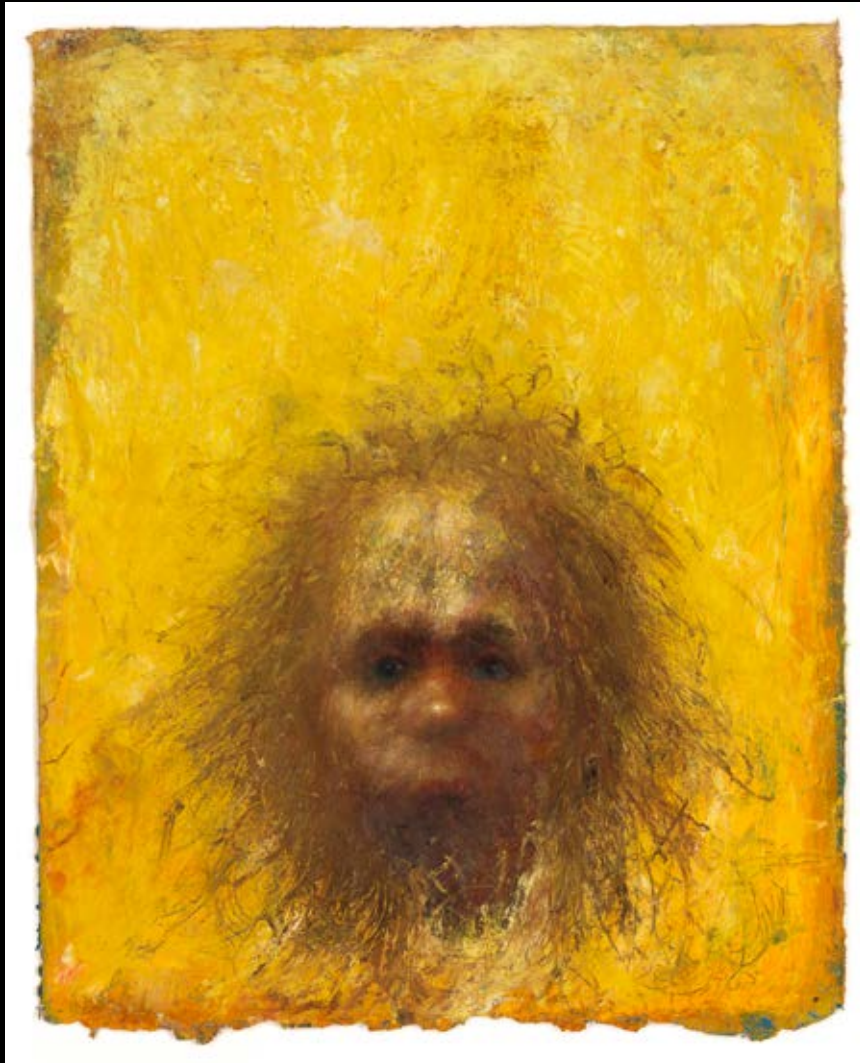
673 ^{ARR}

ARNE HAUGEN SØRENSEN

b. Copenhagen 1932

"Vandringen til Emmamus" (The walk to Emmaus), 2009.
Signed A. Haugen Sørensen 09. Oil on canvas. 160 x 160 cm.
Provenance: Galleri Flintholm.

DKK 125,000–150,000 / € 17,000–20,000



674

674 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Portrait, 1988. Unsigned. Oil on thick paper. 78 x 60 cm.

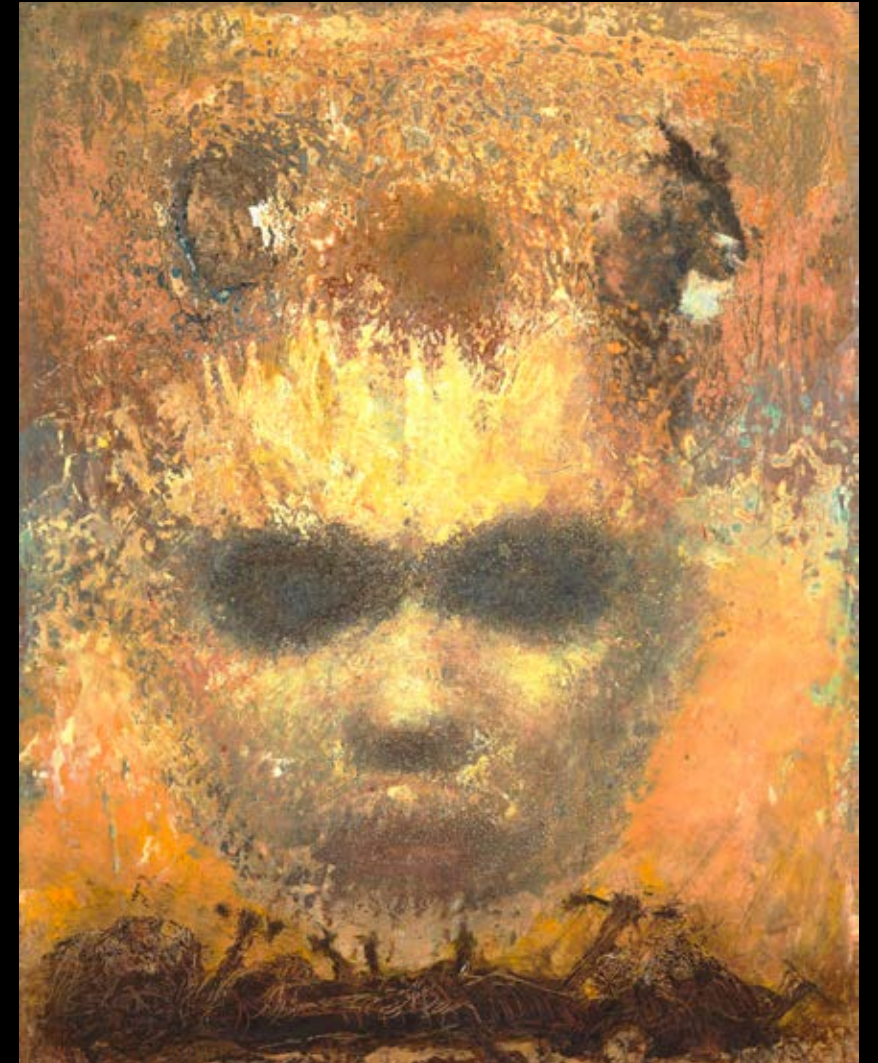
Exhibited: "Kurt Trampedach", Randers Kunstmuseum, 2001.

Exhibited: "Kurt Trampedach - In Memoriam", Randers Kunstmuseum, 2015.

Provenance: Allan Stone Gallery, New York.

Provenance: Private collection, Denmark.

DKK 150,000–200,000 / € 20,000–27,000



675

675 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Portrait. Signed KT 87. Oil on thick paper laid down on canvas. 132 x 102 cm.

Literature: Mikael Wivel: "Kurt Trampedach", Aschehoug, 2001, no. 152, ill. p. 268.

Exhibited: "Kurt Trampedach", Randers Kunstmuseum, 2001.

Exhibited: "Kurt Trampedach - In Memoriam", Randers Kunstmuseum, 2015.

Provenance: Allan Stone Gallery, New York.

Provenance: Galleri Provence, Vadum.

Provenance: Private collection, Denmark.

DKK 200,000–225,000 / € 27,000–30,500



676

676 ^{ARR}

ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Untitled, drip painting. Signed Rob. Jacobsen.
Acrylic on canvas. 120 x 200 cm.

DKK 50,000–60,000 / € 6,700–8,050



677

677 ^{ARR}

HANS VOIGT STEFFENSEN

b. Copenhagen 1941

"Tango", 2007. Signed H. Voigt Steffensen; signed, titled
and dated on the reverse. Oil on canvas. 140 x 150 cm.

DKK 40,000–50,000 / € 5,400–6,700



678

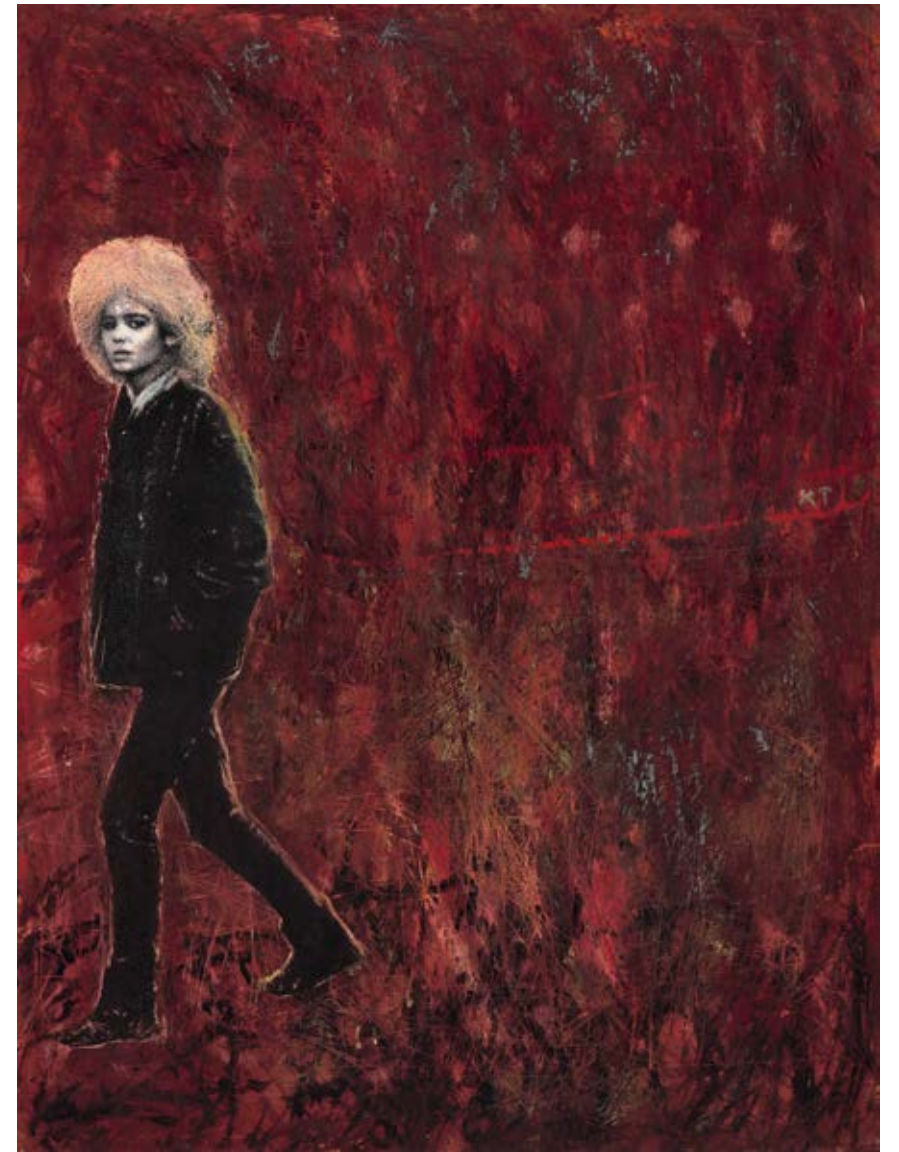
678 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

"Annette". Signed Trampedach 1983. Oil and mixed media on thick paper laid down on canvas. 99 x 71 cm.

DKK 175,000–200,000 / € 23,500–27,000



679

679 ^{ARR}

KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Woman walking. Signed KT 83. Oil and silkscreen on thick paper laid down on canvas. 160 x 120 cm.

Provenance: Galleri Asbæk, Copenhagen. Acquired here by present owner.

DKK 200,000–225,000 / € 27,000–30,500



680

680 ^{ARR}
IAN MCKEEVER

b. Withersea, England 1946

"Vigil Painting", 2007. Signed, titled and dated on the reverse (P. 2007 16). Oil and acrylic on cotton canvas. 155 x 96 cm. Unframed.
Provenance: Private collection, Sweden.

DKK 75,000–100,000 / € 10,000–13,500

681 ^{ARR}

BJØRN NØRGAARD

b. Copenhagen 1947

"Tolerance", part of the series "The Virtues", 1996. Cast iron and concrete. H. 420 cm.

Please note: Special viewing for this lot at the consignors address.
Please contact Modern Department for an appointment.

Literature: Teresa Nielsen: "Den åndelige skulptur og en eventuel renaissance?" in Jacob Thage (ed): "Wilhelm Lehmbruck 1881–1919", exhibition catalogue Gl. Holtegaard, Holte and Vejen Kunstmuseum, Vejen, 1998, p. 23.

Literature: Karsten Ohrt: "Formen er også et spørgsmål om moral" in "Carlsbergfondet, Årsskrift 1997, Carlsbergfondet, Carlsberg Laboratorium, Frederiksborgmuseet and Ny Carlsbergfondet Copenhagen, 1997, p. 152–159

Literature: Ole Nørlyng: "Stort og småt i byens gallerier", Berlingske Tidende, 24 May 1996.

Exhibited: "Avesta Art, 1998", Kultur Avesta, Avesta Kommun, Sweden, 1998.

Exhibited: "Errare Humanum Est. Tolerance Tålmod Ydmyghed Indsigt Troskab Viden Oplysning Klog Tro Kærlighed Fantasi Arbejde Homo Error Est", Galleri Susanne Ottesen, Copenhagen, 1996.

"The Virtues" Series consists of a total of 11 monumental sculptures – "Love", "Fantasy", "Patience", "Tolerance", "Enlightenment", "Wise", "Humble", "Faith", "Fidelity", "Insight" and "Knowledge". The first two belong to Horsens Art Museum, and the last seven belong to the New Carlsberg Foundation being deposited at Thisted Gymnasium and HF-Kursus.

DKK 125,000–150,000 / € 17,000–20,000



681



682

682 ^{ARR}

BØRGE JØRGENSEN

b. Rudkøbing 1926, d. 1998

"Hommage à Egill Jacobsen". Signed B J. 84. Stainless steel and iron.

H. c. 290 cm. incl. base.

Base 150 x 200 x 6 cm.

Literature: Knud Voss: "Børge Jørgensen. Fra granit til stål", Galerie Asbæk, Copenhagen, 1986, ill. p. 151.

Provenance: Placed at the lakeside in front of Søvavillonen, Copenhagen, until 2009.

DKK 60,000–75,000 / € 8,050–10,000



PLEASE NOTE that both lots (682 and 683) are exhibited outdoors at our online department, "Havnen", at Sundkrogsgade 30, Nordhavn, Copenhagen, on Weekdays 10 am – 5 pm and Saturdays 10 am – 2 pm.



683

683 ^{ARR}

BØRGE JØRGENSEN

b. Rudkøbing 1926, d. 1998

"Hommage à Egill Jacobsen". Signed B J. 84. Stainless steel and iron.

H. c. 290 cm. incl. base.

Base 150 x 200 x 6 cm.

Literature: Knud Voss: "Børge Jørgensen. Fra granit til stål", Galerie Asbæk, Copenhagen, 1986, ill. p. 151.

Provenance: Placed at the lakeside in front of Søvavillonen, Copenhagen, until 2009.

DKK 60,000–75,000 / € 8,050–10,000



684 ^{ARR}

SIGURJON OLAFSSON

b. Eyraðakki, Iceland 1908, d. Iceland 1982

"Snót" (Young girl), 1945 (2007). Incised signature Sigurjón Ólafsson, 1/5. Patinated bronze cast after the original version carved in gabbro. H. 100 cm.

The title pronounced [Snout] is an ancient Icelandic lyrical name for a young girl.

Literature: "Sculptor Sigurjón Ólafsson (1908–1982) Catalogue Raisonné", no. LSÓ 1081.

Literature: Æsa Sigurjónsdóttir: "Tracks in Sand", exhibition catalogue, The National Gallery of Iceland, Reykjavík, Iceland, 2014, p. 36.

Exhibited (the stone version): "Tove and Sigurjón Ólafsson's exhibition in Reykjavík", Iceland, 1946, cat. no. 12.

Exhibited (the stone version): Nordisk Konstförbund, Liljevalchs Konsthall, Stockholm, Sweden, 1947, cat. no. 232.

Exhibited (the stone version): "Woman-mistress, crone, damsel, wife...", Sigurjón Ólafsson Museum, Reykjavík Art Festival 2002. The poet Vilborg Dagbjartsdóttir wrote a poem inspired by the sculpture which can be heard on a CD issued to accompany the exhibition.

Exhibited (this bronze cast): "Íslandske modernister og Kai Nielsen" (Icelandic modernists and Kai Nielsen), SAK, Svendborg, Denmark, 2011.

Exhibited (this bronze cast): "Henry Moore – Grænser til Norden", Kunstmuseet i Tønder, Denmark, 2017.

Exhibited (bronze cast): "Two Comrades – Asger Jorn & Sigurjón Ólafsson", Sigurjón Ólafsson Museum, Reykjavík, Iceland, 2017.

Exhibited (this bronze cast): "Sigurjón Ólafsson – Mangfoldige former" (Manifold forms), Kunstmuseet i Tønder, Denmark, 2019, ill. in the catalogue p. 176.

"Snót" is the first sculpture Sigurjón Ólafsson carves in stone after his return to Iceland from Denmark, where he had lived for 17 years, and where he had just finished work on the granite sculptures for Vejle Town Hall Square, 1941–45. With "Snót", a new chapter in the artist's oeuvre begins with the landmark monumental sculptures in stone, which he created the following ten years.

DKK 100,000–125,000 / € 13,500–17,000



684



685

685 ^{ARR}

MICHAEL KVIUM

b. Horsens 1955

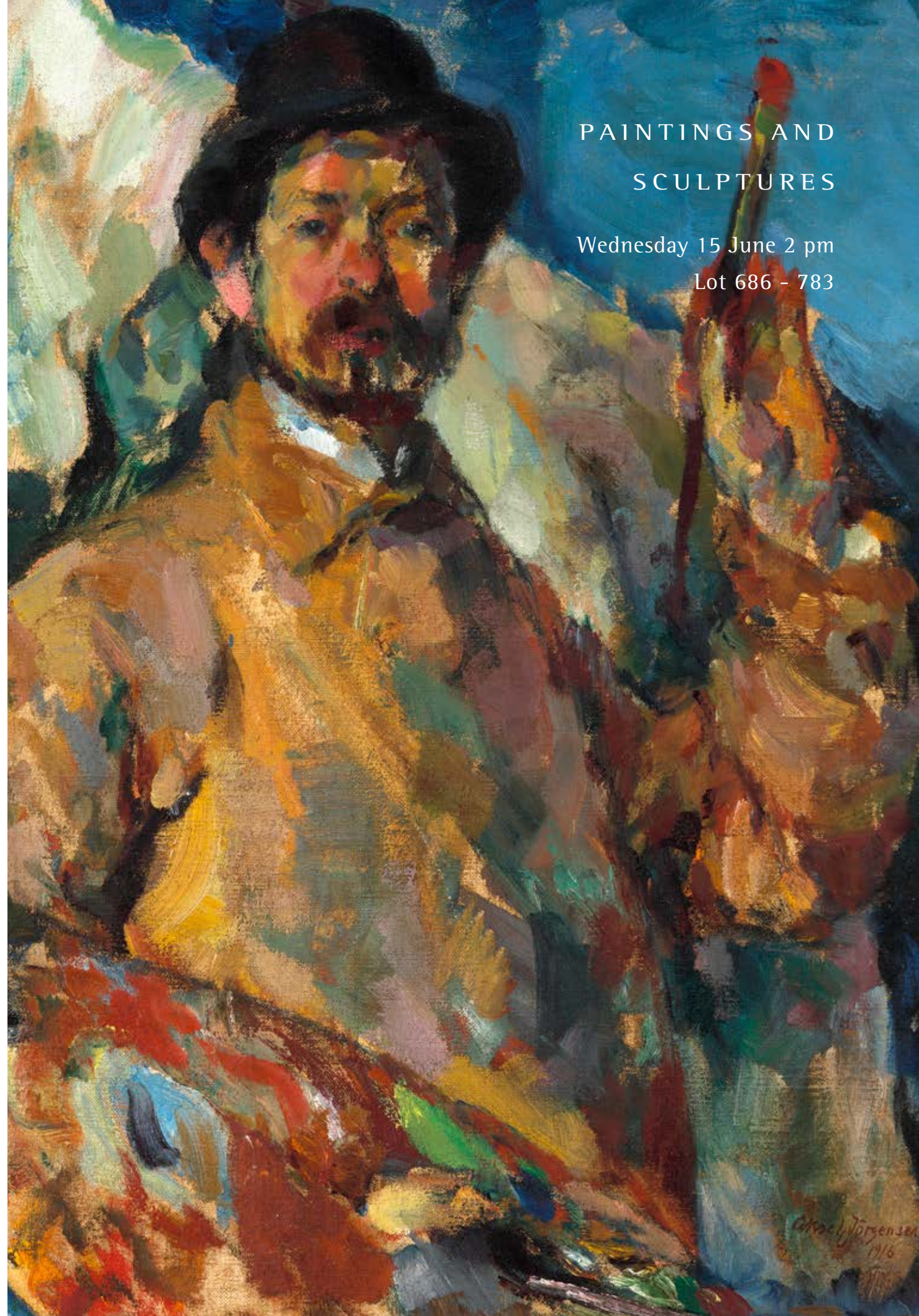
"Model", 1990. Signed, titled and dated on the reverse.
Oil on canvas. 30 x 50 cm.

DKK 30,000–35,000 / € 4,050–4,700

PAINTINGS AND
SCULPTURES

Wednesday 15 June 2 pm

Lot 686 – 783





686

686 ^{ARR}

ERIK HOPPE

b. Ødis 1896, d. Kvam, Norge 1968

Landscape, Leine Sæter, Norway, 1948. Signed Hoppe. Oil on canvas. 72 x 84 cm.

Literature: Gertrud Købke Sutton: "Erik Hoppe. Motiv og farvemening", Copenhagen, 1992, ill. p. 124.

Exhibited: Sønderjyllands Kunstmuseum 1986 and Kunstforeningen, Copenhagen, 1986, cat. no. 51. DKK 20,000–25,000 / € 2,700–3,350

687 ^{ARR}

ERIK HOPPE

b. Ødis 1896, d. Kvam, Norge 1968

"Krohave" (Scenery from the tavern "Lindekroen"), Copenhagen, 1933. Unsigned. Titled, inscribed and dated on the stretcher. Oil on canvas. 51 x 65 cm.

Literature: Gertrud Købke Sutton: "Erik Hoppe. Motiv og farvemening", Copenhagen, 1992, ill. p. 51.

Exhibited: Kunstforeningen, Copenhagen, 1957, cat. no. 10.

Exhibited: Grønningen, Copenhagen, 1969.

Exhibited: Kunstforeningen, Copenhagen, 1986, cat. no. 22.

Exhibited: Nivaagaards Malerisamling, 2003, cat. no. 25.

DKK 15,000–20,000 / € 2,000–2,700



687



688

688 ^{ARR}

SVEN HAVSTEEN-MIKKELSEN

b. Argentina 1912, d. Ærøskøbing 1999

"Steinshamn", Norway. Signed SHM; signed and titled on a label on the reverse. Oil on canvas. 39 x 52 cm.

Exhibition label on the reverse.

DKK 20,000–25,000 / € 2,700–3,350

689

ANNE MARIE CARL-NIELSEN

b. Sdr. Stenderup near Kolding 1863, d. Copenhagen 1945

"Borende tyr", (Bull) 1894. Signed A-M-C-N f. B. Patinated bronze. 9.5 x 17 x 9 cm.

Exhibited (similar sculpture in the collection of Odense Bys Museer): "Anne Marie Carl-Nielsen", Ny Carlsberg Glyptotek, Copenhagen, October 2021 – February 2022.

DKK 30,000–40,000 / € 4,050–5,400



689



690

690 ^{ARR}
HJALMAR BULL

b. Christiania (Oslo) 1883, d. Denmark 1961

Interior with a female model. Signed monogram 44. Oil on canvas. 120 x 150 cm.

Exhibited: "Hjalmar Bull", Schäffergården, Fondet for Norsk-Dansk Samarbejde (The Foundation for Norwegian-Danish Cooperation), Gentofte, November – December, 2017.

Provenance: By inheritance in the artist's family and not previously offered for sale.

DKK 50,000–60,000 / € 6,700–8,050



691

691
HARALD GIERSSING

b. Copenhagen 1881, d. s.p. 1927

Interior with tiled stove and a dog's basket. Signed monogram 05. Oil on cardboard. 39 x 36 cm.

Exhibited: "Harald Giersing Mindeudstilling", Charlottenborg, Copenhagen, 1927, cat. no. 41.

Provenance: Architect P. Koch.

DKK 15,000–20,000 / € 2,000–2,700

692
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

"Udsigt fra Admiralgade mod Børsen" (View from Admiralgade towards Børsen, Copenhagen). Unsigned; inscribed E Weie and titled on the reverse. Oil on panel. 52 x 39 cm.

Provenance: Arne Bruun Rasmussen Kunstauktioner, Copenhagen, cat. no. 274.

DKK 20,000–25,000 / € 2,700–3,350

693
EDVARD WEIE

b. Copenhagen 1879, d. Frederiksberg 1943

Coastal scenery, Glæno. Signed E.W. 38. Water-colour on paper. 61 x 76 cm.

Provenance: Winkel & Magnussen Auktioner, Copenhagen, 1948, cat. no. 229.

DKK 20,000–25,000 / € 2,700–3,350



692



693



694

694^{ARR}
ÁSGRÍMUR JÓNSSON

b. Árnessýsla 1876, d. Reykjavík 1958

Landscape, Iceland. Signed Ásgrímur Jónsson 1908. Water-colour on paper. Visible size 25 x 44 cm.

DKK 20,000–25,000 / € 2,700–3,350



695

695^{ARR}
SAMUEL JOENSEN-MIKINES

b. Mykines 1906, d. Copenhagen 1979

A gentleman's portrait, the Faroe Islands. Signed S. J. Mikines 32. Oil on canvas. 60 x 45 cm.

Provenance: Private collection, Copenhagen. During his education at the Royal Academy of Art in Copenhagen the artist lived in a boarding house and on his departure presented the painting to the hostess. Thence by descent in the family.

DKK 30,000–40,000 / € 4,050–5,400

696
NIKOLAI ASTRUP

b. Bremanger 1880, d. Førde 1928

"Bukken som kom til Himmerike" (The Goat that went to Heaven). Signed in the print N. Astrup 1905; inscribed in pencil on the reverse 'No. 5 (Chokoladegraa Tone)'. Woodcut on paper. Visible size 26.5 x 31.5 cm.

Literature: Greve 5.

Literature: Askeland 14.

Provenance: Private collection, Denmark. Acquired 1926 according to information on the framing reverse; thence by descent in the family.

DKK 15,000–20,000 / € 2,000–2,700



696

697
ASTRID HOLM

b. Copenhagen 1876, d. s.p. 1937

View of a garden, Horneby. Signed A.H. Oil on canvas. 65 x 55 cm.

Exhibited: "Astrid Holm & Co.", Øregaard Museum, Hellerup, September 2020 - January 2021, ill. full page in colours as fig. 136, p. 283.

DKK 30,000–35,000 / € 4,050–4,700



697



698

698
ANNE MARIE CARL-NIELSEN

b. Sdr. Stenderup near Kolding 1863, d. Copenhagen 1945

"Skrabende høne" (Scraping hen), 1917 (1915). Signed A. M.-C.N; with silver stamps. Patinated silver. H. 12 cm.

A similar statuette in bronze in the collection of Odense Bys Museer (NM/1984/1252) was part of the exhibition "Anne Marie Carl-Nielsen" Ny Carlsberg Glyptotek, Copenhagen, October 2021 - February 2022.

DKK 20,000–25,000 / € 2,700–3,350



699

699 ^{ARR}

AKSEL JØRGENSEN

b. Copenhagen 1883, d. s.p. 1957

Self Portrait. Signed Aksel Jørgensen 1916. Oil on canvas. 87 x 63 cm. Unframed.

Exhibited: Den Frie Udstillingsbygning, Copenhagen, 1916.

Exhibited: "Det Danske Kunststævne", Forum, Copenhagen, 1929.

Exhibited: "Vor Tids Kunst i Private Eje", Charlottenborg, Copenhagen, 1953.

Exhibited: "Aksel Jørgensen", Munkeruphus, 1994, cat. no. 22.

Provenance: Restaurateur C. Agerup.

DKK 20,000–30,000 / € 2,700–4,050



701

701 ^{ARR}

MORTEN NIELSEN

b. Frederikssund 1920, d. 1998, Denmark, 1941–

Knealing woman. Signed MN 50 with foundry mark Husted cire perdue. Bronze. H. 41 cm.

DKK 12,000–15,000 / € 1,600–2,000

702

KAI NIELSEN

b. Svendborg 1882, d. Frederiksberg 1924

The abduction of the Sabine women, c. 1921. Unsigned. Oil on canvas. 95 x 95 cm.

DKK 25,000–30,000 / € 3,350–4,050

700 ^{ARR}

HELEN SCHOU

b. Frederiksberg 1905, d. Charlottenlund 2006

Reclining woman with grapes. Signed Helen Schou. Bronze. L. 65 cm. W. 65 cm. D. 26 cm.

DKK 50,000–60,000 / € 6,700–8,050



700



702



703

703

VALDEMAR ANDERSEN

b. Copenhagen 1875, d. s.p. 1928

"Nordisk Fjerfabrik A/S - Projekteret Nybygning i 1926" (Projected new construction). Signed monogram. Pencil, watercolour and gouache on paper. Visible size 59.5 x 144.5 cm.

DKK 30,000-40,000 / € 4,050-5,400



704

704 ^{ARR}

ORLA MUFF

b. Copenhagen 1903, d. s.p. 1984

Figures in a room. Signed Muff. Oil on canvas. 120 x 90 cm.

DKK 75,000 / € 10,000



705

705 ^{ARR}

HARALD ENGMAN

b. Copenhagen 1903, d. s.p. 1968

"Fagre nye Verden" (Brave New World). Signed Harald Engman 1941. Oil on canvas. 64 x 53 cm.

DKK 30,000-40,000 / € 4,050-5,400



706

706

GEORG WILHELM PAULI

b. Jönköping, Sweden 1855, d. Stockholm 1935

"David and Jonathan". Signed monogram. Oil on canvas. 81 x 65 cm.

DKK 20,000-25,000 / € 2,700-3,350



707

707 ^{ARR}
ERIK THOMMESEN

b. Copenhagen 1916, d. 2008

“Hoved” (Head). Signed Erik 1947, no. 21.
Burned clay. H. 12.5 cm.

DKK 20,000–25,000 / € 2,700–3,350

708 ^{ARR}
MOGENS BALLE

b. Copenhagen 1921, d. Asminderup 1988

Untitled, c. 1976–77. Signed MB. Oil on
canvas. 71 x 100 cm.

DKK 30,000–40,000 / € 4,050–5,400



708



709

709 ^{ARR}
CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

“Le cinquieme soleil” (The fifth sun). Signed
Corneille 75. Watercolour on paper. Visible
size 58 x 49 cm.

Provenance: Gallerihuset, Copenhagen.

Provenance: Private collection, Denmark.

Acquired from the above.

DKK 25,000–30,000 / € 3,350–4,050

710 ^{ARR}
**CARL - HENNING
PEDERSEN**

b. Copenhagen 1913, d. s.p. 2007

Figure. Signed chp 1995, 9/25. Bronze.
H. 18.5 cm.

DKK 10,000–12,000 / € 1,350–1,600



710



711

711 ^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

"Femme diurne". Signed Corneille, Malmö 90. With dedication. Black crayon on paper.

Visible size 96 x 96 cm.

DKK 25,000–30,000 / € 3,350–4,050



712

712 ^{ARR}

LUCEBERT

b. Amsterdam 1924, d. Alkmaar 1994

Figure composition. Signed Lucebert 88.XI.16. Indian ink on paper. Visible size 31 x 22 cm.

DKK 12,000–15,000 / € 1,600–2,000



713

713 * ^{ARR}

CORNEILLE

b. Liège 1922, d. Auvers-sur-Oise 2010

Oiseau. Signed Corneille 2005, 66/100. Green patinated bronze.

H. 47 cm.

DKK 50,000–60,000 / € 6,700–8,050



714

714 ^{ARR}
HUSKMITNAVN

b. Taastrup 1975

Untitled. Signed HuskMitNavn 04. Acrylic on canvas. 83 x 100 cm. Unframed.

Provenance: V1 Gallery, Copenhagen. Acquired here by the present owner in 2006.

DKK 40,000–50,000 / € 5,400–6,700

715 ^{ARR}
HUSKMITNAVN

b. Taastrup 1975

"Morgenmad til aftenmad igen" (Breakfast for dinner again). Signed HuskMitNavn 05. Indian ink and acrylic on cut-out paper. Sheet size 90 x 58 cm.

Provenance: Acquired directly from the artist by the present owner in 2005.

DKK 12,000–15,000 / € 1,600–2,000



715



716

716 ^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

Untitled, 2008. Signed and dated on the reverse. Oil on canvas. 150 x 130 cm. Unframed.

DKK 40,000–50,000 / € 5,400–6,700

717 ^{ARR}
JESPER CHRISTIANSEN

b. Frederiksberg 1955

"Kastrupmaleri" (Kastrup-Painting), June 2000. Signed and dated on the reverse. Oil on canvas. 120 x 120 cm. Unframed.

DKK 25,000–30,000 / € 3,350–4,050



717



718

718 ^{ARR}
IVAN ANDERSEN
 b. Tåstrup 1968

"Painting the Town", 2006. Signed and dated on the reverse. Oil on canvas. 195 x 235 cm. Unframed.
 DKK 30,000–40,000 / € 4,050–5,400

719 ^{ARR}
ALLAN OTTE
 b. Aars 1978

Untitled, 2002. Signed and dated on the reverse. Acrylic on MDF board. 116 x 132.4 cm. Unframed.
 Provenance: Galleri Franz Pedersen, Horsens, Denmark.
 DKK 30,000–40,000 / € 4,050–5,400



719



720

720 ^{ARR}
**CATHRINE RABEN
 DAVIDSEN**
 b. Copenhagen 1972

Untitled. Signed CRD 10. Monoprint
 1/1. Sheet size 86 x 110 cm.
 DKK 15,000–20,000 / € 2,000–2,700

721 ^{ARR}
NICOLAI HOWALT
 b. Copenhagen 1970

"Exterior # 6" from the series "Car Crash Studies", 2009. Signed on the enclosed certificate. Edition 1/5 + 2AP. C-print on aluminum. 180 x 220 cm.
 Provenance: Martin Asbæk Gallery, Copenhagen. Acquired here by the present owner. A signed certificate of authenticity is enclosed.
 DKK 30,000–40,000 / € 4,050–5,400



721



722

722 ^{ARR}

ALLAN OTTE

b. Aars 1978

Untitled, 2003. Signed and dated on the reverse. Acrylic on MDF board. 122 x 94.5 cm. Unframed.

DKK 25,000–30,000 / € 3,350–4,050

723 ^{ARR}

MORTEN SKRØDER LUND

b. Vejle 1980

Untitled, 2014. Signed and dated on the reverse. Mixed media on canvas. 200 x 160 cm. Unframed.

DKK 35,000–40,000 / € 4,700–5,400



723



724

724 ^{ARR}

MORTEN SKRØDER LUND

b. Vejle 1980

Untitled, 2014. Signed and dated on the reverse. Mixed media on canvas. 200 x 160 cm. Unframed.

DKK 35,000–40,000 / € 4,700–5,400

725 ^{ARR}

OLE AAKJÆR

b. 1962

"I'm not perfect. But I'm perfect for you". Signed Aakjær 2014. Watercolour on paper. Sheet size 100 x 70 cm.

DKK 25,000–30,000 / € 3,350–4,050



725

726 ^{ARR}
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

"Angkor", Indo-Chine, L'exposition coloniale, c. 1931. Signed RK-L and Rita Kern-Larsen. Water-colour on paper. Visible size 31 x 23 cm.
DKK 20,000-30,000 / € 2,700-4,050



726

728 ^{ARR}
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Scenery from Paris, view from the artists apartment towards l'hôpital Saint-Louis. Signed RK-L. Indian ink and crayon on paper. Visible size 20 x 20 cm.
DKK 15,000-20,000 / € 2,000-2,700



728



727

727 ^{ARR}
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

"Madagascar, L'exposition-coloniale", c. 1931. Signed RK-L. and Rita Kern-Larsen. Watercolour on paper. Visible size 31 x 23 cm.
DKK 20,000-30,000 / € 2,700-4,050



729

729 ^{ARR}
RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Scenery from Paris, view from the artists apartment towards Sacre Coeur. Unsigned. Indian ink and crayon on paper. Visible size 26 x 20 cm.
DKK 15,000-20,000 / € 2,000-2,700



730

730 ^{ARR}

WILHELM FREDDIE

b. Copenhagen 1909, d. s.p. 1995

Woman's head. Signed Freddie 1940. Relief. Bronze. 21 x 10 cm.

Exhibited: "Almanach demistock. Trajectoires", Galerie 1900-2000, Paris, 1983, cat. no. 70, ill. p. 36 (model in wax).

Exhibited: Sønderjyllands Kunstmuseum, 1986, cat. no. 91 (model in wax).

Exhibited: Sculpture exhibition, Veksølund, 1987, cat. no. 19, ill. p. 21.

Exhibited: "Requiem for de glemte", Nikolaj, Copenhagen, 1989, cat. no. 40 (model in wax).

Exhibited: "Freddie", Statens Museum for Kunst (National Gallery of Denmark), Copenhagen and Liljevalchs, Stockholm, 1989-1990, cat. no. 41, ill. in the catalogue.

Provenance: Private collection, Denmark.

DKK 20,000-25,000 / € 2,700-3,350

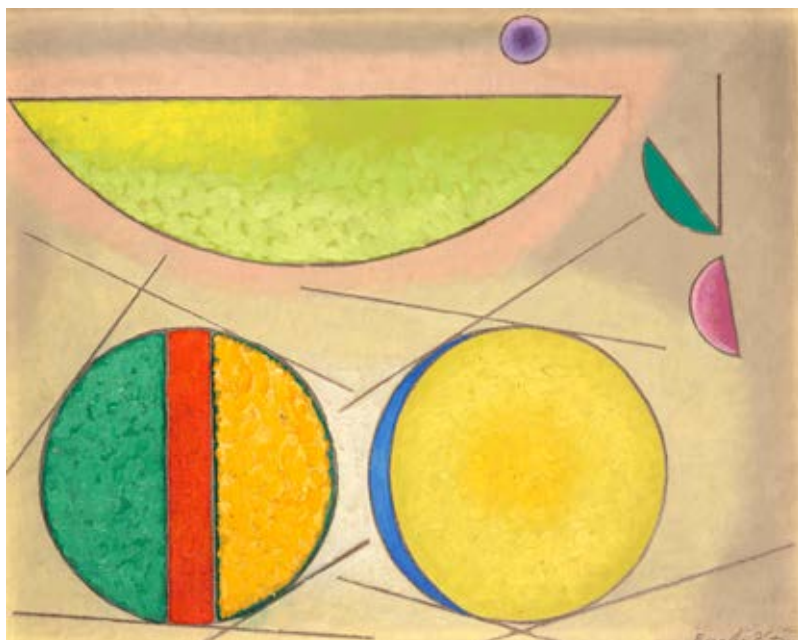
731 ^{ARR}

VILHELM BJERKE-PETERSEN

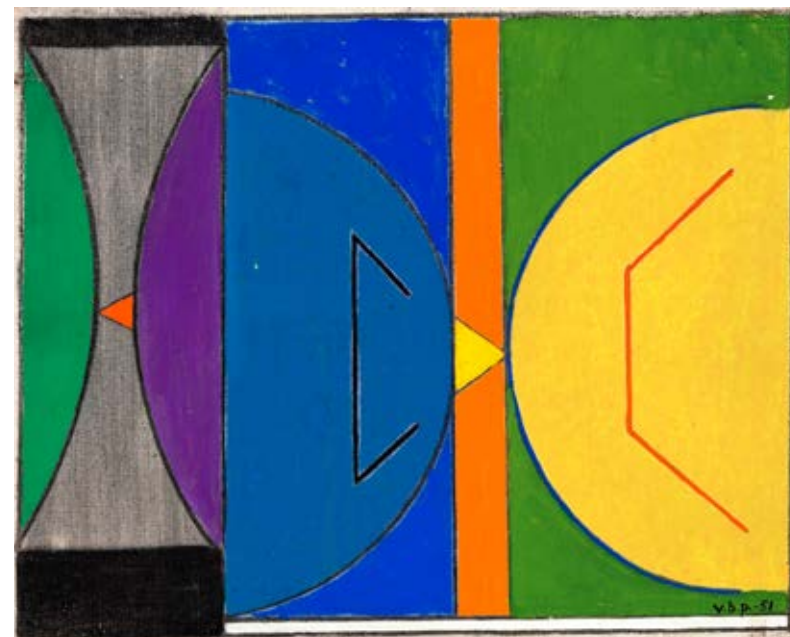
b. Frederiksberg 1909, d. Halmstad, Sweden 1957

Untitled. Signed Bjerke Petersen. With indistinct dedication. Oil on board. 33 x 41 cm.

DKK 15,000-20,000 / € 2,000-2,700



731



732

732 ^{ARR}

VILHELM BJERKE-PETERSEN

b. Frederiksberg 1909, d. Halmstad, Sweden 1957

"Sökande varandra" (Seeking each other). Signed v.b.p - 51. Oil on canvas. 33 x 41 cm.

DKK 20,000-25,000 / € 2,700-3,350

733 ^{ARR}

RITA KERNN-LARSEN

b. Hillerød 1904, d. Copenhagen 1998

Untitled, 1970. Signed Rita Kernn-Larsen; signed and dated on the reverse. Oil on canvas. 65 x 80 cm.

DKK 20,000-25,000 / € 2,700-3,350



733



734

734 ^{ARR}
ROBERT JACOBSEN

b. Copenhagen 1912, d. Egtved 1993

Standing figure. Signed RJ. Relief. Patinated iron. H. 93 cm. W. 35 cm.

DKK 60,000–75,000 / € 8,050–10,000

735 ^{ARR}
ELSE FISCHER-HANSEN

b. Copenhagen 1905, d. s.p. 1996

Untitled, 1953. Signed and dated on the reverse. Oil on canvas. 116 x 78 cm.

DKK 20,000–25,000 / € 2,700–3,350



735



736

736 ^{ARR}
SVEN DALSGAARD

b. Randers 1914, d. s.p. 1999

"Fuglemoder" (Bird Mother). Signed Sven Dalgaard 1950. Bronze. 1/6. 14 x 24 cm. Mounted on a base of black marble. DKK 15,000–20,000 / € 2,000–2,700

737 ^{ARR}
PAUL GADEGAARD

b. Frederiksberg 1920, d. Copenhagen 1996

Untitled. Signed Gadegaard 46. Oil on canvas. 40 x 36 cm.

DKK 12,000–15,000 / € 1,600–2,000



737

From the collection of artist Berta Grete Countess Moltke-Huitfeldt, Copenhagen Lots 738 – 742

Berta Moltke (b. 1938) graduated from the Real Academia de Bellas Artes de San Fernando, Madrid, 1956–57, Mogens Andersen's painting school and the Académie de La Grande Chaumière, Paris, 1960. During her stays in Spain and France she became part of an emerging international art scene and got to know several of the artists of the time – including the couple Maria Helena Vieira da Silva and Árpád Szenes – whom Moltke visited in their studios and purchased art from. The small selection presented here, is only part of a larger collection.



738

738 SONIA SEKULA

b. Luzern 1918, d. New York 1963

Untitled. Signed Sekula. Indian ink and watercolour on paper. Visible size 15 x 23 cm.

DKK 12,000–15,000 / € 1,600–2,000

739^{ARR} ÁRPÁD SZENES

b. Budapest 1897, d. Paris 1985

Untitled. Signed Szenes 55. Mixed media on panel. 46 x 55 cm.

DKK 15,000–20,000 / € 2,000–2,700



739



740

740^{ARR} PIERRE DMITRIENKO

b. Paris 1925, d. s.p. 1974

Untitled, 1954. Signed and dated on the reverse. Oil on canvas. 24 x 14 cm. Unframed.

Registered in Archives Dmitrienko as 54HT00.

DKK 6,000–8,000 / € 805–1,100



741

741^{ARR} PIERRE DMITRIENKO

b. Paris 1925, d. s.p. 1974

Untitled. Signed Dmitrienko 1954. Oil on canvas. 73 x 92 cm.

Registered in Archives Pierre Dmitrienko as 54HT08a.

DKK 25,000–30,000 / € 3,350–4,050



742

742^{ARR} PIERRE DMITRIENKO

b. Paris 1925, d. s.p. 1974

"Jardinet dans la neige a St Denis", 1956. Signed Dmitrienko; signed, titled and dated on the reverse. Oil on canvas. 100 x 81 cm.

Registered in Archives Pierre Dmitrienko as 56HT23.

DKK 30,000–40,000 / € 4,050–5,400



743

743 ^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 86. Mixed media on paper. Sheet size 41.5 x 30 cm.

Provenance: Galleri Bo Bjerggaard, Copenhagen. DKK 15,000–20,000 / € 2,000–2,700

744 ^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Seated figure. Signed PK 79. Pencil and watercolour on paper. Sheet size 36 x 48 cm.

Provenance: Galleri Susanne Ottesen, Copenhagen. Acquired here by the present owner. DKK 15,000–20,000 / € 2,000–2,700



744



745

745 ^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 86. Mixed media on paper. Sheet size 41.5 x 30 cm.

Provenance: Galleri Bo Bjerggaard, Copenhagen. DKK 15,000–20,000 / € 2,000–2,700

746 ^{ARR}
PETER NAGEL

b. Kiel 1941

Untitled. Signed Peter Nagel 10 November 64 ("Auf eine Zeichentischvorlage von Niko - gearbeitet v. Peter Nagel"). Oil and collage on paper laid down on board. 50 x 45 cm.

DKK 25,000–30,000 / € 3,350–4,050



746



747

747 ^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Portrait. Unsigned. Oil on thick paper laid down on canvas. 59 x 46 cm.

DKK 60,000–75,000 / € 8,050–10,000

748 ^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Untitled. Signed Trampedach 2001. Oil and plaster on board. 60 x 80 cm.

DKK 30,000–40,000 / € 4,050–5,400



748

749 ^{ARR}
KURT TRAMPEDACH

b. Hillerød 1943, d. Sare, France 2013

Untitled. Signed Trampedach 84. Oil and mixed media on thick paper laid down on canvas. 55 x 33 cm.

DKK 60,000–75,000 / € 8,050–10,000



749



750

750 ^{ARR}
FERNANDEZ ARMAN

b. Nice 1928, d. New York 2005

Untitled, 1970–1993. Signed Arman, 18/100. Accumulation of combustion of wood violin bridges embedded in polyester resin, encased in a plexiglas frame. 40 x 25 x 5 cm. Mounted on a base of black plastic.

Literature: Denyse Durand-Ruel & Marc Moreau: "Arman. Multiples. Catalogue raisonné", no. 36.

DKK 30,000–35,000 / € 4,050–4,700



751

751^{ARR}

GUNNAR AAGAARD ANDERSEN

b. Ordrup 1919, d. Munkerup 1982

"Kursive Billeder" (Cursive paintings), 1974. Unsigned. Titled on a label on the stretcher. Oil on coated canvas. 130 x 97 cm.

Exhibited: Grønningen, Copenhagen, 1975.

Exhibited: Esbjerg Kunstpavillon, 1982. DKK 25,000–30,000 / € 3,350–4,050



752

752^{ARR}

GUNNAR AAGAARD ANDERSEN

b. Ordrup 1919, d. Munkerup 1982

"Kursive Billeder" (Cursive paintings), 1974. Unsigned. Titled on a label on the stretcher. Oil on coated canvas. 130 x 97 cm.

Exhibited: Grønningen, Copenhagen, 1975.

Exhibited: Esbjerg Kunstpavillon, 1982. DKK 25,000–30,000 / € 3,350–4,050



753

753^{ARR}

GUNNAR AAGAARD ANDERSEN

b. Ordrup 1919, d. Munkerup 1982

"Kursive Billeder" (Cursive paintings), 1974. Unsigned. Titled on a label on the stretcher. Oil on coated canvas. 130 x 97 cm.

Exhibited: Grønningen, Copenhagen, 1975.

Exhibited: Esbjerg Kunstpavillon, 1982. DKK 25,000–30,000 / € 3,350–4,050



754

754 ^{ARR}

ALBERT MERTZ

b. Copenhagen 1920, d. Slagelse 1990

"Trappe?" (Stairs?), 1967. Signed, titled and dated on the reverse. Oil on masonite. 119 x 125 cm.

Exhibited: "Duer ikke? - næste!", Den Frie Udstillings Bygning, Copenhagen, December, 2007.

Exhibited: "Alt dette er Deres - Albert Mertz 100 år" (All of this is Yours - Albert Mertz 100 years), Sorø Kunstmuseum and Holstebro Kunstmuseum, September 2020 - May 2021.

Literature: Albert Mertz Catalogue Raisonné, www.albertmertz.dk, ill. under 'Works, 1967'.

Literature: Camilla Jalving and Christian Hald Foghmar: "Forskellen er ens. En monografi om Albert Mertz", Strandberg Publishing, 2020, ill. p. 255.

DKK 30,000–35,000 / € 4,050–4,700



755

755 ^{ARR}

THORVALDUR SKULASON

b. Bordeyri 1906, d. 1984

Concrete composition in blue and orange, 1960. Signed and dated on the reverse. Oil on canvas. 130 x 97 cm.

Exhibited: "Lise og Leif Olesens samling", Randers Kunstmuseum, 3 October 2003 - 4 January, 2004.

Provenance: Kristin Skulason, the artist's daughter.

Provenance: Kunsthallen Kunstauktioner, auction 375, Copenhagen, 1989, cat. no. 36, ill. full page in colours p. 45.

Provenance: Bruun Rasmussen, auction 601, Copenhagen, June, 1994, cat. no. 47.

Provenance: Bruun Rasmussen, auction 761, Copenhagen, October, 2006, cat. no. 440. Acquired here by the present owner.

DKK 75,000–100,000 / € 10,000–13,500



756

756 ^{ARR}
BJØRN NØRGAARD

b. Copenhagen 1947

"Eros og Psyke" (Eros & Psyche), 1997. Signed BN, 6/6. Foundry stamp Leif Jensen. Bronze. H. 82 cm.
Literature: The plaster version ill. in Bjørn Nørgaard's oeuvre catalogue (bjoernnoergaard.dk) under the year 1997.

DKK 35,000–40,000 / € 4,700–5,400

757 ^{ARR}
LARS NØRGÅRD

b. Aalborg 1956

Untitled. Unsigned. Oil and lacquer on wood. H. 152 cm. W. 42 cm. D. 42 cm.

DKK 15,000–20,000 / € 2,000–2,700



757

758 ^{ARR}
BJØRN NØRGAARD

b. Copenhagen 1947

"Cette est une pipe", 2012. Pigmented sponge, painted stuffed hare, pipe, glass, wooden base. Framed drawing (sketch) to follow this lot.
184 x 48 x 78 cm.

"Cette est une pipe" - a pipe smoking hare on a pedestal with a blue sponge on top with references to René Magritte, Joseph Beuys, Yves Klein and the danish artist Henning Christiansen.

Literature: Ill. in Bjørn Nørgaard's oeuvre catalogue (bjoernnoergaard.dk) under the year 2012.

Exhibited: "Fake-Som i et spejl", Galleri Susanne Ottesen, Copenhagen, 2012.

DKK 40,000–50,000 / € 5,400–6,700



758



759

759 ^{ARR}
EDUARD STEINBERG
 b. Moskva 1937, d. Paris 2012
 Untitled. Signed monogram 1983. Oil
 on canvas. 70 x 60 cm.
DKK 40,000–50,000 / € 5,400–6,700

760 ^{ARR}
EDUARD STEINBERG
 b. Moskva 1937, d. Paris 2012
 Untitled. Signed monogram 1983. Oil
 on canvas. 70 x 60 cm.
DKK 40,000–50,000 / € 5,400–6,700



760



761

761 ^{ARR}
RICHARD SCHUR
 b. Munich 1971
 "Shadow", 2010. Signed and dated on the
 reverse. Acrylic on canvas. 64 x 50 cm.
 Unframed.
DKK 25,000–30,000 / € 3,350–4,050

762 ^{ARR}
BØRGE JØRGENSEN
 b. Rudkøbing 1926, d. 1998
 Object. Signed Børge Jørgensen 86. Partially polished
 stainless steel. Swivel moment at the top. H. 170 cm.
DKK 40,000–50,000 / € 5,400–6,700



762



763

763 ^{ARR}
LARS NØRGÅRD
 b. Aalborg 1956

Untitled, 2014. Signed and dated on the reverse. Oil on canvas. 110 x 110 cm.
 Unframed. *DKK 30,000–40,000 / € 4,050–5,400*

764 ^{ARR}
FERNANDEZ ARMAN
 b. Nice 1928, d. New York 2005

Violin with bow. Signed Arman. Object in a perspex box. 100 x 80 cm.
DKK 30,000–40,000 / € 4,050–5,400

765 ^{ARR}
KARL LAGASSE
 b. 1981

"I belong to the lord", 2022. Signed and titled on the reverse. Acrylic on canvas.
 50 x 40 cm. Unframed.
Enclosed certificate.
DKK 30,000–40,000 / € 4,050–5,400



765



764



766

766 ^{ARR}

PREBEN FJEDERHOLT

b. Esbjerg 1955, d. 2000

"Boudoir-billede" (Boudoir painting), 1998. Unsigned. Oil on canvas. 61 x 62 cm. Un-framed.

Provenance: The artist's family. Not previously offered for sale.

DKK 12,000–15,000 / € 1,600–2,000

767 ^{ARR}

PREBEN FJEDERHOLT

b. Esbjerg 1955, d. 2000

"Siddende model" (Seated model), 1988. Unsigned. Oil on canvas. 55 x 48 cm. Un-framed.

Literature: Lisbeth Bonde: "Følelsen er alt. Preben Fjederholt – kunst og liv", Copenhagen, 2016, ill. full page p. 60.

Provenance: The artist's family. Not previously offered for sale.

DKK 12,000–15,000 / € 1,600–2,000



767



768

768 ^{ARR}

JAN VOSS

b. Hamburg 1936

"Visite surprise". Signed Voss 62; signed, titled and dated on the reverse. Oil on canvas. 162 x 130 cm.

DKK 60,000–75,000 / € 8,050–10,000

769 ^{ARR}

JØRGEN HAUGEN SØRENSEN

b. Copenhagen 1934, d. Pietrasanta, Italy 2021

Untitled. Signed monogram 77. Bronze.

30 x 41 x 28 cm. With a base of white marble.

DKK 12,000–15,000 / € 1,600–2,000



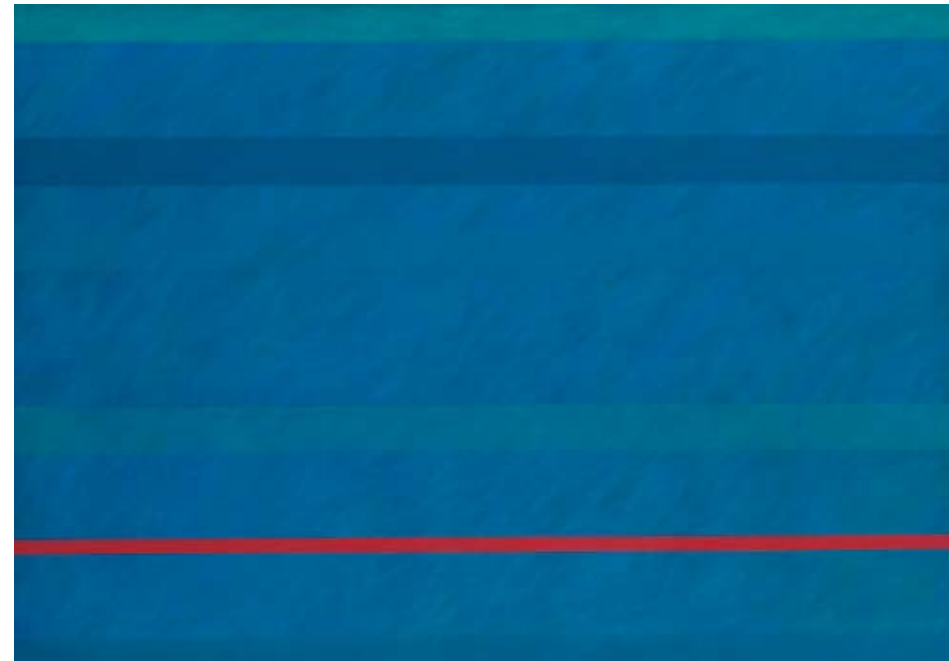
769



770



771



772

770^{ARR}

PAOLO COTANI

b. Rome 1940, d. s.p. 2011

"Omaggio a Giacometti x 3", July 1976. Signed, titled and dated on the reverse. Acrylic on canvas. 140 x 180 cm. Unframed.

Provenance: Galerie La Bertesca, Düsseldorf, Germany (remains of label on the reverse).

Provenance: Galerie Arnesen, Copenhagen.

DKK 40,000–50,000 / € 5,400–6,700

771^{ARR}

PAOLO COTANI

b. Rome 1940, d. s.p. 2011

"Omaggio a Giacometti x 1", July 1976. Signed, titled and dated on the reverse. Acrylic on canvas. 200 x 200 cm. Unframed.

Provenance: Galerie La Bertesca, Düsseldorf, Germany (label and stamp on the reverse).

Provenance: Galerie Arnesen, Copenhagen.

DKK 40,000–50,000 / € 5,400–6,700

772^{ARR}

CLAUDIO VERNA

b. Guardiagrele, Chieti 1937

"La Linea Rossa (N. Cat. 415)", 1975. Signed, titled and dated on the reverse. Oil on canvas. 140 x 200 cm. Unframed.

Provenance: Galerie Arnesen, Copenhagen.

Provenance: Private collection, Denmark.

DKK 50,000–60,000 / € 6,700–8,050

773 ^{ARR}

ROGER EDGAR GILLET

b. Paris 1924, d. Ile-et-Vilaine 2004

Untitled. Signed R.E. Gillet. Oil on canvas.
78 x 209 cm.

*Provenance: Galerie Ariel, Paris (marked 9020 on the
stretcher).*

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 30,000–40,000 / € 4,050–5,400



773

774 ^{ARR}

GERARDO CHAVEZ LOPEZ

b. Trujillo, Peru 1937

Untitled. Signed Chavez 74. Oil on canvas.
81 x 100 cm.

Provenance: Galerie Moderne, Silkeborg, Denmark.

Provenance: Private collection, Denmark.

DKK 20,000–30,000 / € 2,700–4,050



774



775

775 ^{ARR}

HANS MUHR

b. Graz 1934

Reclining female figure. Unsigned. Pink marble.
H. 17 cm. W. 49 cm. D. 16 cm.

DKK 25,000–30,000 / € 3,350–4,050



776

776 ^{ARR}

POUL JANUS IPSEN

b. Copenhagen 1936

"Olympen III" (Olympus III), 1984. Signed on the reverse Poul Janus Ipsen New York. Acrylic on canvas. 130 x 192 cm.

Provenance: Galerie Asbæk, Copenhagen.

DKK 30,000–40,000 / € 4,050–5,400

777 ^{ARR}

HANS VOIGT STEFFENSEN

b. Copenhagen 1941

"Venezia", 1985. Signed H. Voigt Steffensen. Oil on canvas. 120 x 150 cm.

DKK 40,000–50,000 / € 5,400–6,700



777



778

778 ^{ARR}

LEIF SYLVESTER

b. Copenhagen 1940

"Forurettet minoritet på krigsstien" (Offended minority on the war-path). Signed Sylvester 06; signed, titled and dated on the reverse. Oil on canvas. 110 x 100 cm.

DKK 40,000–50,000 / € 5,400–6,700



779

779 ^{ARR}

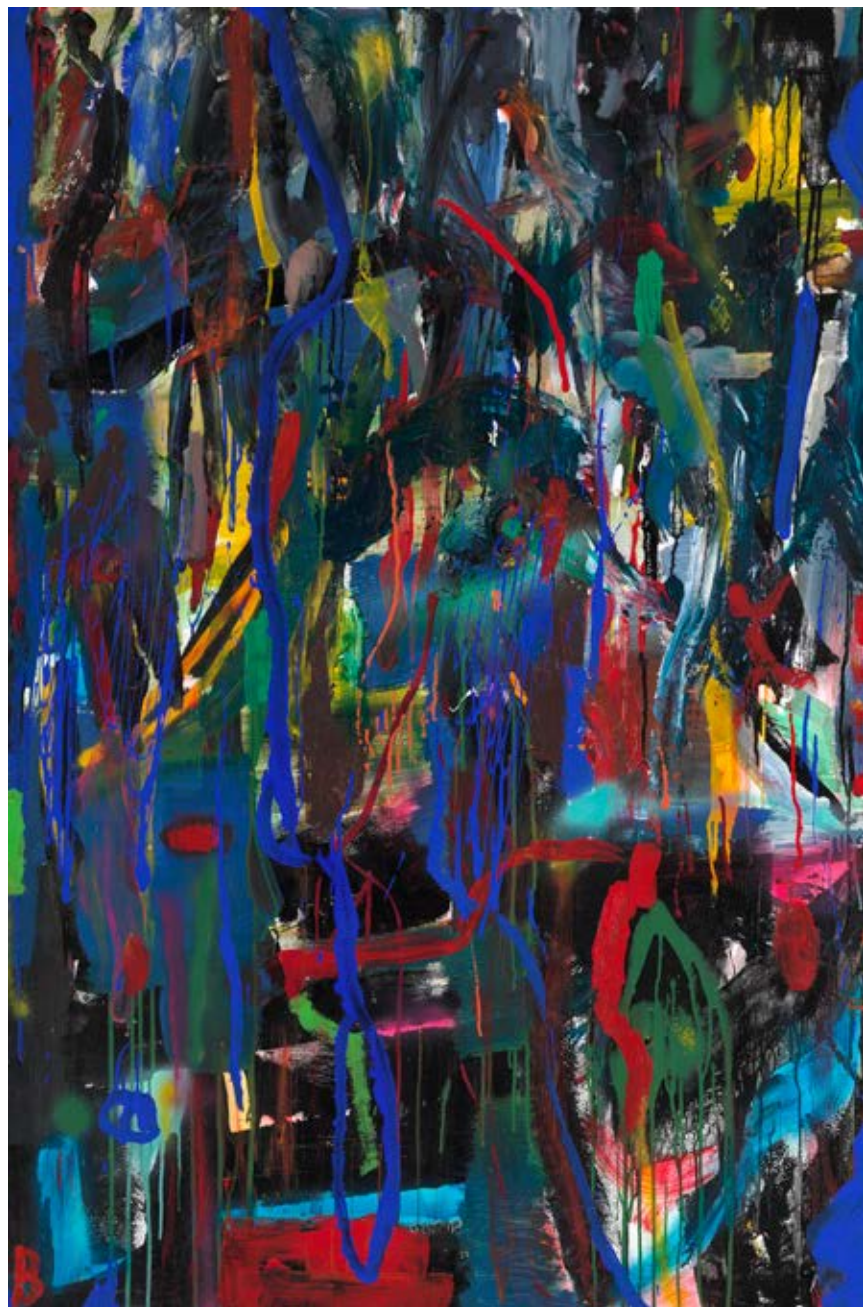
HARRY BILSON

b. Reykjavík 1948

"When Balloons Go Up". Signed Bilson; titled on the reverse. Oil on canvas. 40 x 50 cm.

The book "Harry Bilson" (2013) with dedication and greeting from the artist is enclosed.

DKK 20,000–25,000 / € 2,700–3,350



780

780 ^{ARR}
JENS BIRKEMOSE

b. Copenhagen 1943

Untitled. Signed monogram; signed on the reverse. Oil on canvas.
180 x 120 cm. *DKK 30,000–40,000 / € 4,050–5,400*



781

781 ^{ARR}
OLE AHLBERG

b. Copenhagen 1949

Tårnfalk (Kestrel). Signed Ahlberg
1993. Oil on canvas. 73 x 60 cm.
DKK 30,000–40,000 / € 4,050–5,400

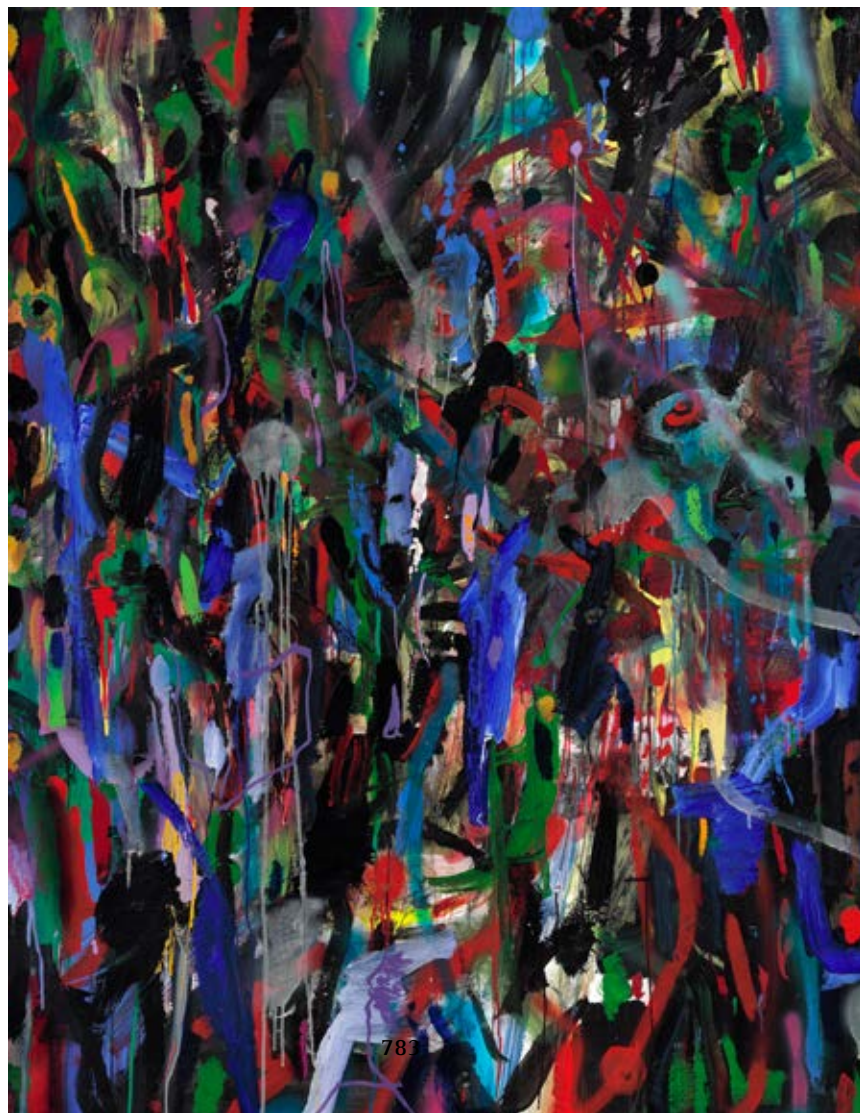


782

782 ^{ARR}
OLE AHLBERG

b. Copenhagen 1949

"Le Tueur de Fleur". Signed Ole Ahl-
berg 1986. Oil on canvas. 100 x 81 cm.
DKK 40,000–50,000 / € 5,400–6,700



783 ^{ARR}
JENS BIRKEMOSE

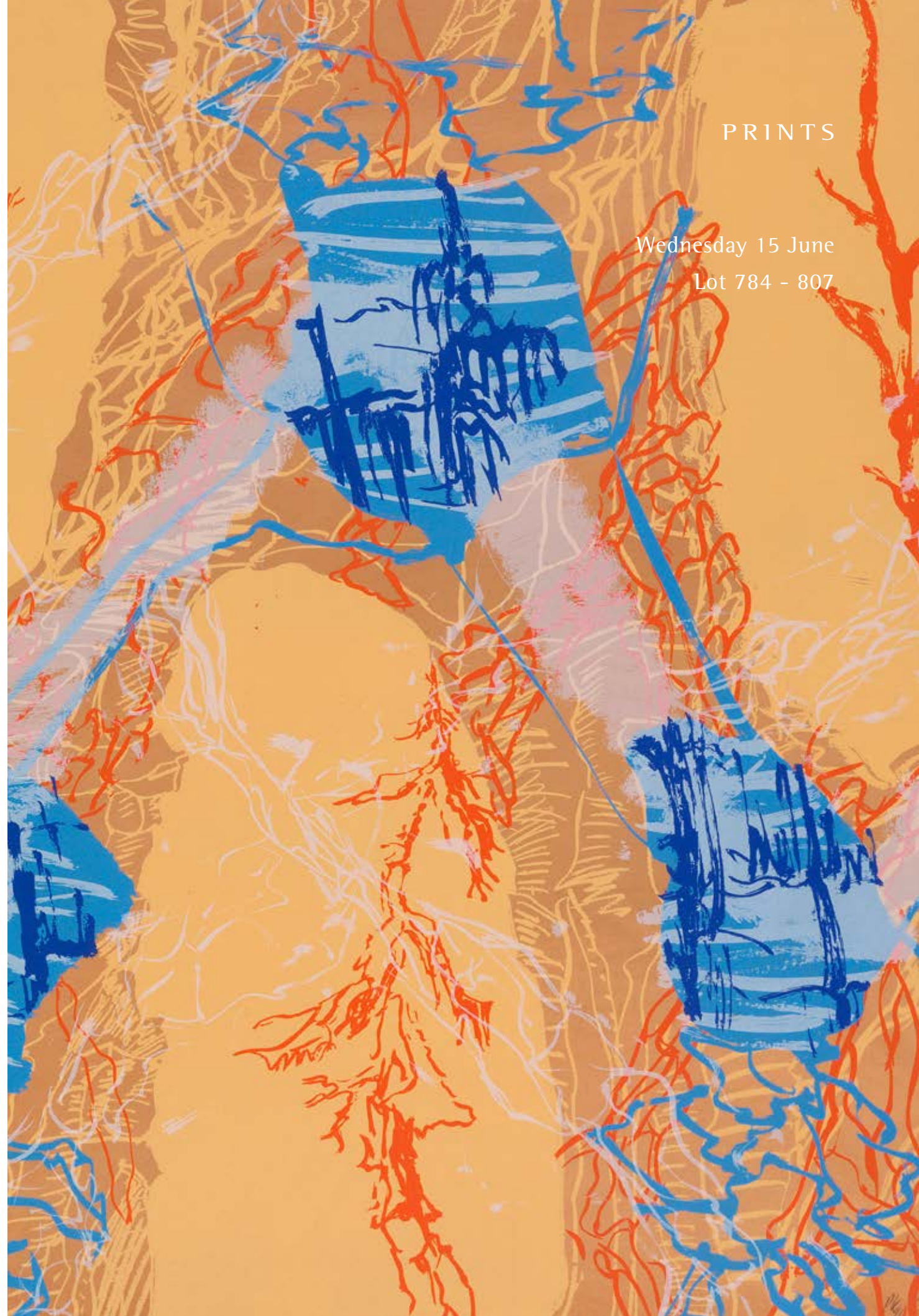
b. Copenhagen 1943

Untitled. Signed monogram. Oil on canvas. 180 x 140 cm.
 Unframed. *DKK 30,000-40,000 / € 4,050-5,400*

PRINTS

Wednesday 15 June

Lot 784 - 807





784

784 ^{ARR}

CHRISTIAN DOTREMONT

b. Tervuren 1922, d. Buizingen 1979

"Qui pense librement aux problèmes et donc aux problèmes des solutions" (Who thinks freely about the problems and therefore the problems of the solutions). Signed Chr. Dotremont 1979, e.a. Lithograph on Arches, last lithograph by Dotremont, logogram in homage to Sartre, dedicated by Dotremont to the French painter Paul Rebeyrolle "pour Paul Rebeyrolle en amical salut - et cet exemplaire de montre, un/un". Sheet size 48 x 32 cm.

Literature: Samuel Vanhoegaerden 40.

DKK 12,000–15,000 / € 1,600–2,000

785 ^{ARR}

PIERRE ALECHINSKY AND CHRISTIAN DOTREMONT

b. Bruxelles 1927

b. Tervuren 1922, d. Buizingen 1979

"Feuille orée" (Golden leaf), 1972. Signed Dotremont and Alechinsky, HC II/IV. Printed by Clot, Bramsen and Georges, Paris. Lithograph in black and colours on Arches. Sheet size 76 x 58 cm.

Literature: Rivière 512, Ceulers & Van de Velde 228.

Literature: Christian Dotremont: Les Estampes, Samuel Vanhoegaerden Gallery Publisher, Knokke, 2007, Notice No. 51.

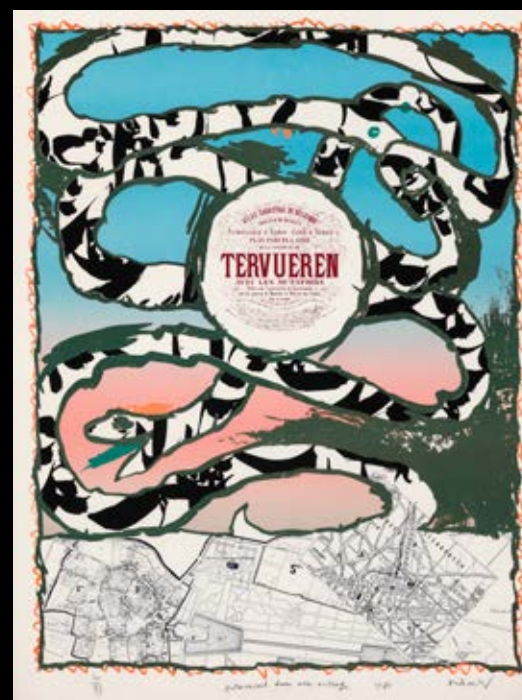
DKK 15,000–20,000 / € 2,000–2,700



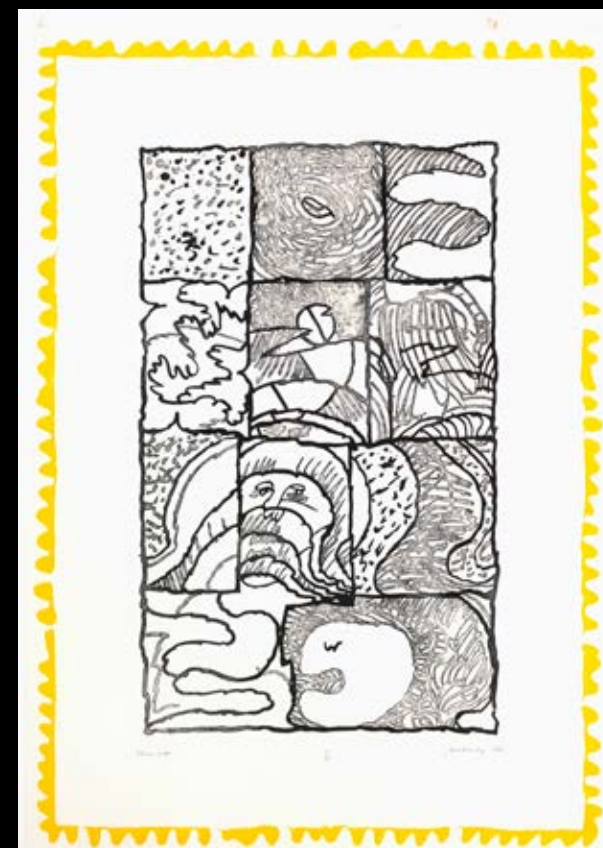
785



787



788



786

786 ^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Pleine page". Signed Alechinsky 1984, 1/50. Lithograph and etching in colours. Sheet size 135 x 95 cm.

DKK 15,000–20,000 / € 2,000–2,700

787 ^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Articles suivis" (Tracked items), 1978. Signed Alechinsky, 1er état, with Alechinsky's handwritten annotations. Etching and aquatint on rag paper. Sheet size 57 x 75 cm.

DKK 10,000–12,000 / € 1,350–1,600

788 ^{ARR}

PIERRE ALECHINSKY

b. Bruxelles 1927

"Dotremont dans son village" (Dotremont in his village). Signed Alechinsky 1981, 50/99. Lithograph in colours on Arches. Sheet size 83 x 62 cm.

DKK 12,000–15,000 / € 1,600–2,000



789 ^{ARR}
PIERRE ALECHINSKY
 b. Bruxelles 1927
 "Ces robes qui m'évoquaient Venise, 1, 2, 3, 4, 5" (These dresses that reminded me of Venice), 1989. All signed Alechinsky, 50/50. Suite in homage to Marcel Proust of 5 etchings and aquatints drawn on large paper. Sheet sizes 39.5 x 29.5 cm. (5)
 DKK 25,000–30,000 / € 3,350–4,050



789



790 ^{ARR}
PIERRE ALECHINSKY
 b. Bruxelles 1927

"Cela va mieux ?" (Is it better ?), "Ne me demandez pas son photomaton" (Don't ask me for her photo both), "Et..." (And...), "Et puis ?" (And then ?), "Quittez cette chambre et parlez de l'une" (Leave this room and talk about one), Paris 1960. All signed Alechinsky, 1960, Ea, resp. A/B, A/F, A/C, A/B, A/H. 5 sanguine lithographs from the book "La Reine des murs", (The Queen of the Walls), text by Christian Dotremont, Galerie de France Publisher. Sheet sizes 38.5 x 56.5 cm. (5)
Literature : Pierre Alechinsky, Les Estampes, Paris, Yves Rivière Publisher, 1973, notices no. 103, 104, 105, 107, 108. DKK 20,000–25,000 / € 2,700–3,350



790



791

791 ^{ARR}

DAVID HOCKNEY

b. Bradford, Yorkshire 1937

"One Night" pl. 10 from "Illustrations for Fourteen Poems from C.P. Cavafy". Signed David Hockney 66, 9/75. Etching and aquatint. Visible size 55 x 38 cm.

Literature: Scottish Arts Council; Tokyo 56.

DKK 30,000–40,000 / € 4,050–5,400

792

ROBERT MOTHERWELL

b. Aberdeen, Washington 1915, d. Provincetown, Mass. USA 1991

"Norway", 1980. Signed monogram, 14/50. The sheet was created for fundraising for the "Sonja-Niels Onstad Foundation", Oslo. Published by Derrière L'Etoile Studios, New York. Printed by Arnold Brooks and Maurice Sanchez. Lithograph in colours on Somerset wove paper. Visible size 29 x 29 cm.

Literature: Engberg-Barnach 274.

DKK 18,000–20,000 / € 2,400–2,700



792



793

793 ^{ARR}

JOAN MIRÓ

b. Barcelona 1893, d. Palma de Mallorca 1983

"Grand Palais", 1974. Signed Miro, 24/50. Published by Reunion des Musées nationaux, Paris in connection with the exhibition "Miro" at Grand Palais. Printed by Arte Adrian Maeght, Paris. Lithograph in colours.

Sheet size 157 x 118 cm.

Literature: Maeght 941.

DKK 50,000–60,000 / € 6,700–8,050



794

794 ^{ARR}

GEORGES BRAQUE

b. Argenteuil 1882, d. Paris 1963

“Athênê”, 1932. Signed G. Braque, 43/75. Lithograph in colours. Visible size 44 x 36 cm.

Literature: Vallier 19.

DKK 25,000–30,000 / € 3,350–4,050



795

795 ^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

“Le vieux roi”, 6.1.59. Print signed Picasso. Ed. 1000 ex. Lithograph. Visible size 65 x 50 cm.

Literature: Bloch 869.

DKK 25,000–30,000 / € 3,350–4,050



796

796 ^{ARR}

PABLO PICASSO, AFTER

b. Malaga 1881, d. Mougins 1973

“Arlequin”, 1966. From the Barcelona-Suite. Signed Picasso, H.C. After a painting from 1907. Offset lithograph in colours. Visible size 63 x 46 cm.

Literature: Christopher Czwiklitzer: “290 Affiches de Pablo Picasso”, Paris, 1968, no. 230.

This work was produced in conjunction with a special Picasso exhibition at the Museo Picasso in Barcelona on the occasion of the artist's 85th Birthday. The image is based on a 1901 painting in the museum's collection and is from Picasso's brief period of Post-Impressionism.

DKK 35,000–40,000 / € 4,700–5,400



797

797 ^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

Untitled (8.4.70), 1970. Stamped Picasso, 44/50. Etching. Sheet size 45 x 57 cm.

Literature: Bloch 1883.

DKK 50,000–60,000 / € 6,700–8,050

798 ^{ARR}

PABLO PICASSO

b. Malaga 1881, d. Mougins 1973

Untitled (7.12.66 I), 1966. Stamped Picasso, 33/50. Aquatint and etching. Sheet size 37.5 x 47 cm.

Literature: Bloch 1433.

DKK 50,000–60,000 / € 6,700–8,050



798



799

799 ^{ARR}
PER KIRKEBY

b. Copenhagen 1938, d. s.p. 2018

Untitled. Signed PK 96, 19/50. Silkscreen in colours.
119 x 160 cm.

DKK 15,000–20,000 / € 2,000–2,700

800 ^{ARR}
**MICHEL SICARD AND
PIERRE ALECHINSKY**

b. Toulon 1950,
b. Bruxelles 1927

"Flore danoise" (Danish Flora), 1991. Artist's book, text in French by Michel Sicard with his translation in Danish by Uffe Harder, in a plexiglass case. All 7 etchings are numbered and signed Alechinsky, in an original cartridge, 79/125. 7 etchings and aquatints on facsimile of plates from the botanical album Flora Danica (1761-1874) and one cover etching and aquatint in colours on Hahnemühle paper. Colophone signed by Michel Sicard. Published and printed by Lydie and Robert Dutrou, Paris. Sheet sizes 39 x 27 cm.

Literature: Pierre Alechinsky, The Complete Books, Antwerpen, Ceuleers & Van de Velde, 2002, Notice No. 111.

DKK 30,000–35,000 / € 4,050–4,700

801 ^{ARR}
**PIERRE ALECHINSKY AND
AMOS KENAN**

b. Bruxelles 1927

b. Tel Aviv 1927, d. s.p. 2009

"Odessa mama", 1994. Artist's book, text from Hebrew translated into English by Barbara Harshav. Signed Alechinsky, with a handwritten dedication to Michel Sicard providing indications on the genesis of the book signed and dated "le 14 mars 1995 son ami Pierre Alechinsky". Published and printed by Robert and Lydie Dutrou, Paris. 7 etchings with colour medaillon, each signed, and various illustrations including 21 woodcut vignettes in text illustrations for a book on surgical instruments.

"One/one" watch copy - so this is a special ex. outside the edition of 120. Colophone signed Amos Kenan. Sheet size 50.5 x 33 cm. (box 55 x 35.5 cm.)
Literature: Pierre Alechinsky, The Complete Books, Antwerpen, Ceuleers & Van de Velde, 2002, Notice no. 126.

DKK 45,000–50,000 / € 6,050–6,700



800



801



802



802 *
ANDY WARHOL, AFTER

b. Philadelphia 1930, d. New York 1987

"The Scream". Fill in your own signature, 250/1500. Published by Sunday B Morning. Silkscreens in colours. Sheet size 89 x 64 cm. Unframed. (3)
Certificates included. DKK 18,000–20,000 / € 2,400–2,700



803 *
ANDY WARHOL, AFTER

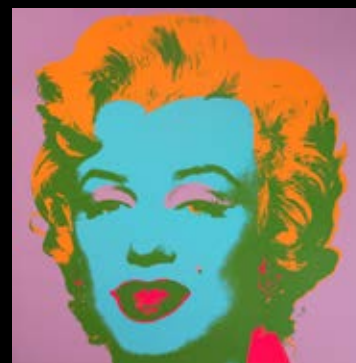
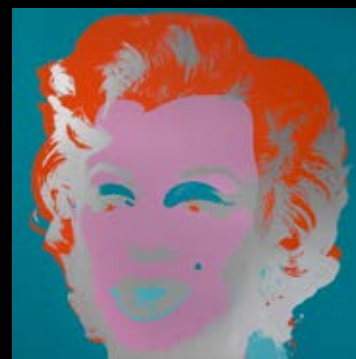
b. Philadelphia 1930, d. New York 1987

"Mao". Complete series. Published by Sunday B. Morning. Fill in your own signature. Silkscreens in colours. Sheet size 91 x 91 cm. Unframed. (5)
Certificates included.

DKK 15,000–20,000 / € 2,000–2,700



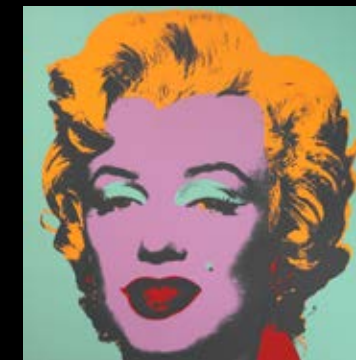
803



804 *
ANDY WARHOL, AFTER

b. Philadelphia 1930, d. New York 1987

"Marilyn Monroe". Complete series. Published by Sunday B. Morning. Fill in your own signature. Silkscreens in colours. Sheet sizes 91 x 91 cm. Unframed. (10)
Certificates included. DKK 30,000–40,000 / € 4,050–5,400





805

805 ^{ARR}

ALBERT OEHLLEN

b. Krefeld 1954

Untitled. Signed A. Oehlen 98, 10/18. Etching.
Sheet size 226 x 124 cm. Unframed.

DKK 60,000–75,000 / € 8,050–10,000



806

806 ^{ARR}

ALBERT OEHLLEN

b. Krefeld 1954

Untitled. Signed A. Oehlen 98, 10/18. Etching.
Sheet size 226 x 124 cm. Unframed.

DKK 60,000–75,000 / € 8,050–10,000



807

807 ^{ARR}

ALBERT OEHLÉN

b. Krefeld 1954

Untitled. Signed A. Oehlen 98, 10/18. Etching.

Sheet size 226 x 124 cm. Unframed.

DKK 60,000–75,000 / € 8,050–10,000

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Disse købsvilkår udgør Bruun Rasmussen Kunst-auktioner A/S’ (“BRK”) købsvilkår for traditionelle auktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.

2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.

2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentlig kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.

2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

3.1 Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.

3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK’s bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK’S ROLLE

4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.

4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.

4.3 De traditionelle auktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvise beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.

5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.

5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.

5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.

5.5 Bydes på andres vegne, hæfter budgiver som selvskyldnerkautionist for handlen.

5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.

5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.

5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.

5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:
Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:
Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:
I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse traditionelle auktioner indledes med en net-auktion. De højeste bud på net-auktionen danner udgangspunktet på den efterfølgende traditionelle auktion.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

7.1 1 tillæg til hammerslaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes ”købesummen”.

7.1.1 Købersalær: Hammerslaget tillægges et salær til BRK. På de traditionelle auktioner udgør salæret 24 % af hammerslaget + moms af salæret, i alt 30 %. For frimærker og mønter udgør salæret 20 % af hammerslaget + moms af salæret, i alt 25 %.

7.1.2 ”LIVE bidding”: BRK’s ”LIVE bidding”-software via bruun-rasmussen.dk er gratis at benytte for budgivere.

7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerslag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet ”*” eller med teksten: ”Dette emne handles i fuldmoms”.

7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med ”ARR” (Artist’s Resale Right) og på bruun-rasmussen.dk med teksten ”Dette emne er belagt med kunstnerafgift”. Kunstnerafgiften tillægges hele hammerslaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningselskaberne pålagte betalings-/kreditkortgebyrer. Satserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

8.1 Købesummen forfalder til betaling ved hammerslaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 19.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-eurosedler.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK’s konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndighederne. Køber kan undlade at gøre brug af muligheden for momsfrigtagelse og i stedet betale dansk brugtmoms/fuldmoms.

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovligt vis. Foretages eksporten af en af BRK godkendt speditor, skal momsen ikke deponeres. Se listen over godkendte speditorer på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves moranter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.

11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.

11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerslag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhentet i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværldiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværldiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "©" i kataloget. Følgende regler gør sig gældende:
- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særkilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-reeksporttilladelse fra Naturstyrelsen,

når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscertifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en reeksporttilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en reeksporttilladelse, vil blive pålagt købers faktura.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevneneshus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Jesper Bruun Rasmussen, auktionsholder

Rev. 01.22

CONDITIONS OF PURCHASE – LIVE AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for live auctions and are effective from 1 January 2017. BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The live auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:
- IN PERSON:
Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.
- COMMISSION BIDS:
The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.
- TELEPHONE BID:
With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via [bruun-rasmussen.dk](#).

PRE-AUCTION:

Some live auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following live auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the live auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on [bruun-rasmussen.dk](#).
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on [bruun-rasmussen.dk](#) with the symbol "*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on [bruun-rasmussen.dk](#) the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on [bruun-rasmussen.dk](#) and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
 - A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 19.999) in the saleroom or subsequently at one of

BRK's locations. Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.
 - A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
 - B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
 - C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on [bruun-rasmussen.dk](#).

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:
 - A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
 - B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on [bruun-rasmussen.dk](#).
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on [bruun-rasmussen.dk](#) and be marked with the symbol "🐾" in the catalogue. The following rules are applicable:
 - A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
 - B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on [bruun-rasmussen.dk](#) and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
 - C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and 2. This export permit can usually be

obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.
D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 15.2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on [bruun-rasmussen.dk](#).

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevne-neshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Jesper Bruun Rasmussen, Auctioneer

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

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COMMISSION BIDS

KOMMISSIONSBUD

It is possible to leave commission bids if you can not be present at the auction yourself. This service is free of charge.

When leaving a commission bid, you are instructing our customer service to bid up to a specified amount on your behalf.

The situation can occur that another buyer has already bid the same as you were prepared to. Are you then willing to bid further? If not the lot will be sold to another buyer.

If you do not wish to exceed your bid then write “Max”, for maximum, next to the amount. You can also allow us to raise your bid by approx. 15% or approx. 25%.

The hammer price may be higher or lower than the estimated price, so it is possible to buy below the estimate. Bruun Rasmussen will always buy at the lowest price possible, as if you yourself had been present at the auction.

All commission bids are strictly confidential.

Commission bids must be submitted no later than **24 hours** prior to the start of the auction.

HOW TO MAKE A COMMISSION BID:

Complete the commission form with all pertinent information. Indicate the lot number.

Indicate the amount you are prepared to bid.

Should this amount be the absolute maximum, please write “Max” in the appropriate column.

You can also allow us to bid by up to approx. 15% or approx. 25% more by indicating so.

Sign the commission form and make sure that Bruun Rasmussen receives it **24 hours** prior to the start of the auction.

If the information should be insufficient, Bruun Rasmussen can abstain from bidding. Bruun Rasmussen can not be held responsible for error in bidding or failure to execute bids.

INTERNET:

Commision bids can be submitted via website [bruun-rasmussen.dk](#) directly from the page with the item you want to submit a bid for.

Deadline for submissions of bids via the website is **3 hours** prior to the start of the auction.

Submitted bids are shown under “Your bids” when you are logged in. Please contact technical support on +45 8818 1114 for questions about the registration and submission of bids on the website.

For additional information, please consult “Conditions of Purchase” §1.

TELEPHONE BIDDING:

Should you wish to bid at auction by telephone, please inform Bruun Rasmussen of your name and telephone number, as well as which catalogue numbers you are interested in, no later than **3 hours** prior to the start og the auction. You will then be contacted shortly before the relevant lot comes under the hammer, thereby allowing you to participate without being in the auction room yourself.

For additional information, please consult “Conditions of Purchase” §1.

Det er muligt at afgive kommissionsbud, hvis De ikke selv kan være til stede på auktionsdagen. Denne service er gratis.

Når De afgiver en kommission, beder De vores kundeservice på Deres vegne byde op til et af Dem bestemt beløb i hammerslag.

Der kan opstå den situation, at en anden køber allerede har budt det beløb, som De ønsker at afgive. Er De da villig til at gå et bud højere eller er De indforstået med at nummeret sælges til anden side?

Ønsker De ikke at byde højere så skriv “Max” ud for beløbet. Er De i tvivl om hvor højt De vil byde, kan De hæve budet med op til ca. 15% eller ca. 25%.

Salgsprisen kan blive højere eller lavere end vurderingen, så der er også mulighed for at købe til under den angivne vurdering. Vor kundeservice køber altid så billigt som muligt til Dem, som havde De selv været tilstede på auktionen.

Alle kommissioner behandles strengt fortroligt.

Kommisionsbud skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.

SÅDAN BYDER DE:

Udfyld blanketten kommissionsbud med alle oplysninger. Angiv katalognummer.

Angiv beløbet De ønsker at byde.

Er dette Deres absolutte maximum bedes De anføre “Max” i kolonnen.

De kan også forhøje Deres bud med henholdsvis ca. 15% eller ca. 25%, ved at indikere dette i kolonnen.

De bedes underskrive kommissionsblanketten og sikre Dem, at Bruun Rasmussen modtager den senest **24 timer** før auktionens start.

Hvis Deres oplysninger ikke er tilstrækkelige, kan Bruun Rasmussen undlade at byde for Dem, ligesom Bruun Rasmussen ikke kan gøres ansvarlig for fejl ved budgivningen.

INTERNET:

Kommisionsbud kan afgives på hjemmesiden [bruun-rasmussen.dk](#) direkte fra siden med den effekt, De ønsker at byde på.

Seneste afgivelse af bud via hjemmesiden er **3 timer** før auktionens start.

Afgivne bud kan ses på hjemmesiden under “Deres bud”, når de er logget ind. Kontakt teknisk support på 8818 1114 for spørgsmål om registrering og budgivning via internettet.

For yderligere information, se “Købskonditioner”, §1.

TELEFONBUD:

Såfremt De ønsker at byde pr. telefon, bedes De oplyse Bruun Rasmussen Deres navn og telefonnummer samt hvilke katalognumre, De ønsker at byde på, senest **3 timer** før auktionens start. De vil så blive ringet op kort før, den aktuelle vare kommer under hammeren, og De kan på denne måde deltage i auktionen uden selv at være til stede.

For yderligere information, se “Købskonditioner” på [bruun-rasmussen.dk](#) under “Guide”.

COMMISSION BIDS

KOMMISSIONSBUD

BREDGADE

Skal være Bruun Rasmussen i hænde senest **24 timer** før auktionens start.
*Must be submitted no later than **24 hours** prior to the start of the auction.*

AUKTION NR *AUCTION NO:* **908**

Navn *Name:* *

Adresse *Address:* *

Postnr./by *City:* *

Land *Country:* * Fax:

Tel: *

e-mail: CVR-nr. *VAT No.:*

Bank: Konto nr. *Acct. No.:*

Adresse *Address:*

Postnr./By *City:* Land *Country:*

Tel: Kontaktperson *Contact:*

Obligatoriske felter er mærket med en stjerne * *Mandatory fields are marked with an asterix **

Undertegnede giver hermed fuldmagt til Bruun Rasmussen Kunstauktioner A/S om på mine vegne at købe nedennævnte katalognumre så fordelagtigt som muligt, inden for det af mig anførte beløb, i hammerslag.
I hereby request that Bruun Rasmussen bid on my behalf on the following lots up at the prices indicated below.

Undertegnede har udfyldt ovennævnte med de ønskede oplysninger, samt har accepteret købskonditionerne.
The undersigned has supplied the required information and agrees to be bound by the conditions of purchase.

Signatur: * B.R. kunde-nr. *Client No.:*

☐ Jeg ønsker at modtage salgsresultater på de emner jeg har budt på via email
I wish to receive sales results on the items I have been bidding on via e-mail

☐ dagligt
every day

☐ efter auktion
after the auction

på e-mail adressen *on this e-mail address:*

Katalog nr. Lot. No.	Beskrivelse Description	Bud kr. Bid DKK	Max	+15%	+25%

BRUUN RASMUSSEN KUNSTAUKTIONER A/S

Bredgade 33 · DK-1260 København K · Tel +45 8818 1111 · Fax +45 8818 1112 · bids@bruun-rasmussen.dk · [bruun-rasmussen.dk](#)

Fortsættes næste side *Please turn over* ☐



MODERN